

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Sixteenth Year—Number Six.

CHICAGO, MAY 1, 1925.

One Dollar a Year—Ten Cents a Copy.

MAKES \$300,000 GIFT TO HELP CHOIR SCHOOL

PRESENT TO ST. THOMAS', N. Y.

Charles Steele, Who Previously Presented Buildings, Gives Endowment for Work Founded by T. Tertius Noble.

Charles Steele, senior warden of St. Thomas' Episcopal Church, Fifth avenue and Fifty-third street, New York City, has made an Easter present of \$300,000 to that parish for the endowment of St. Thomas' Choir School. Mr. Steele, who is a member of J. P. Morgan & Co., had previously bought and equipped the two houses on West Fifty-fifth street in which the school is maintained. This he did two years ago, at a cost of \$200,000. Mr. Steele is a great lover of church music, and has been a generous benefactor of the school since it was established in 1919.

The Rev. Dr. Ernest M. Stires, rector of St. Thomas', announced the gift just before he closed his Easter morning sermon, adding these words:

"I cannot, in the presence of Mr. Steele, more than make the announcement of his generous gift, and to mention what it means to the parish and to your rector that we have in our midst one of such vision. We thank him, and we thank God."

There are only two other choir schools in Manhattan—one at the Cathedral of St. John the Divine, and the other at Grace Church, both of which have heavy endowments.

T. Tertius Noble is the organist and choirmaster of St. Thomas' Church, and has in his school thirty boys. On the staff of the school are also a headmaster, an assistant master and the house mother. The school was opened in a rented house, where only a few boys could be accommodated, the others living at their homes in various parts of the city and attending few rehearsals. In 1923 Mr. Steele bought the two dwellings and had them rebuilt and renovated, at his expense. The new endowment will go far toward the permanent maintenance of the school.

Biggs on Second Tour South.

Georges DeLisle announces that Richard Keys Biggs has gone south again this season. He will play several recitals, two of which are of particular interest—the dedication of the organ installed in Central Christian Church, Miami, Fla., by Midmer-Losh, the first seven-octave organ ever built, and his performance before the members of the legislature of Florida in Tallahassee, when it is probable that for the first time the organ has been adopted as a medium to provide entertainment for such a body. This was the second appearance of Mr. Biggs in Miami within two months and his audience was more than twice the size of that on his former appearance.

Van Denman Thompson in Boston.

Van Denman Thompson, organist of DePauw University and head of the organ department of the DePauw School of Music, and well known as a composer for the organ, gave a recital at the New England Conservatory of Music, Boston, April 8. Mr. Thompson was graduated from the conservatory in 1909 and did post-graduate work later. The program, which was given from memory, as is Mr. Thompson's custom, was as follows: Fantasy, Boehm; Scherzetto, Vierne; "Piece Heroique," Franck; Fugue in G minor, Bach; Pastorale, Recitative and Chorale, Karg-Elert; Allegretto, Parker; Romance (from "Suite in Variation Form"), Chadwick; Ballad, Van Denman Thompson; Caprice ("The Brook"), Dethier.

MIDDELSCHULTE IN BERLIN.

Appointment to Teach in Germany High Honor for Chicago Man.

Wilhelm Middelschulte of Chicago sailed for Germany April 15 to undertake the work assigned to him at the High School for Music and the Academy for Church Music in Berlin. In addition to his teaching in May and June Mr. Middelschulte has been engaged for recitals at Dresden, Hamburg, Dortmund, Kassel, Kiel and other cities, to the extent of his ability to accept engagements. He will sail from Hamburg June 16 and land in New York June 25, returning for his summer work at Notre Dame University and at the American Conservatory of Music.

The appointment of Mr. Middelschulte to give a special course in Berlin is a splendid official recognition by his native land of his high rank and ability as an organist. In the letter which accompanied the official invitation the director of the Academy for Church Music, Dr. Carl Thiel, said that "you will undertake principally the instruction of the most talented and advanced students and to familiarize them especially with your incomparable Bach playing." The official invitation sets forth that "to Professor Dr. Wilhelm Middelschulte of Evanston, Ill., is herewith awarded, by order of the Prussian minister for art and education, the appointment as teacher of organ playing, especially the works of Johann Sebastian Bach, for the months of May and June."

B. F. WELTY DIES IN TACOMA.

Organist Passes Away on Eve of Obtaining New Instrument.

News comes from Tacoma, Wash., of the death of B. F. Welty, organist of the First Presbyterian Church of that city and well known among musicians of the Pacific coast. Mr. Welty passed away on April 17 after an operation in a Tacoma hospital. Mr. Welty had taken great interest in the purchase of the new organ for his church and was the designer of the four-manual Reuter instrument the specifications of which have appeared in *The Diapason*, which will be installed in the fall. He will be sorely missed by the pastor of the church, the Rev. Clarence William Weyer, and a host of friends.

Mr. Welty had been in failing health for several months, but his condition was thought to be improving.

Mr. Welty was a native of Berne, Ind., of Swiss parentage. He had devoted his whole life to musical study and teaching, going to Tacoma in 1907 from Bethel College, Newton, Kan., where he was a member of the faculty. His wife died in Tacoma in 1918. Mr. Welty's only relative in Tacoma is J. W. Bixel, a cousin, with whom he had been associated in musical work for more than twenty-three years. Until this year he had been the organist for every performance of the Tacoma Oratorio Society, of which Mr. Bixel is the conductor.

DEATH TAKES JOSEPH WHY

Sales Manager of Kinetic Engineering Company Passes Away.

Joseph Why, sales manager of the Kinetic Engineering Company of Philadelphia, died suddenly on April 24, according to a telegram received as we go to press from the factory of the Kinetic Company at Lansdowne, Pa.

Mr. Why was known to all the organ builders of the United States through his long connection with the business of making and selling electric organ blowers. He had made his home in Philadelphia many years. For a time he was connected with the Spencer Turbine Company, but for a longer period had been connected with the Kinetic Company. His genial manner and his widespread acquaintance with the builders made him a man very popular in the trade.

JOHN J. M'CLELLAN



Salt Lake City Organist Who Has Made
Organ History in West.

COURBOIN TO BE IN ENGLAND.

First Appearance in Recital at West minster Cathedral Oct. 1.

Charles M. Courboin, whose trans-continental tour this season has reached a total of seventy-five recitals, will play in England and on the continent during the early months of 1925. Mr. Courboin's first appearance in England will be at Westminster Cathedral Oct. 1. He will return to America, it is said, about the middle of November and then enter upon his second trans-continental tour from coast to coast, over half of which is already booked.

Among the many engagements which are coming in for this artist is an appearance with Fritz Reiner of the Cincinnati Orchestra in April, 1926. Other orchestral engagements for Mr. Courboin include appearances with the American Orchestral Society in New York and the Minneapolis Symphony Orchestra. His last appearance in New York this season will take place on Monday, May 4, at the Wanamaker Auditorium, when he will play Handel's Concerto in D minor and Gigkeit's Grand Chorus Dialogue for organ and orchestra, accompanied by the American Orchestral Society of 100 players, with Chalmers Clifton conducting.

Pietro Yon at Aeolian Hall.

Pietro Yon's only public appearance in New York this season took place at Aeolian Hall on the afternoon of April 4. His program was as follows: Seconda Sonata, Pagella; "Campane di San Marco" (gondoliera), A. Russo; Fantasy and Fugue in G minor, Bach; Spanish Rhapsody, Gigout; "Redemption," "Ave Maria" and Scherzo, Bossi; "Minuetto Antico e Musetta," Yon; "Hymn of Glory," Yon. The audience found most delight in Bach's G minor Fantasy and Fugue. Press comments likewise singled out this number for the original interpretation given it. The Bossi group was a fitting tribute to the memory of the late Italian master.

Mr. Yon generously answered the insistent calls for encores and the large audience remained for some time congratulating the artist after the concert.

Skinner at Oneida, N. Y.

A three-manual built by the Skinner Company has been installed in St. John's Church at Oneida, N. Y. The organ is divided and placed in two chambers. There is a total of twenty-four speaking stops and 1,127 pipes. Sam Dyer Chapin is the organist of the church.

CITY ORGAN IN DALLAS WILL BE BARTON UNIT

ORDER FOR BIG AUDITORIUM

Municipal Instrument to Be Installed in Huge New Building at Fair Park—Specifications Are Presented.

Dallas, Tex., is the latest city to join the ranks of those municipalities which boast city organs and city organists presiding over them. To this end it has let the contract to the Bartola Musical Instrument Company of Oshkosh, Wis., for a large unit instrument to be installed in the new Fair Park Auditorium. The auditorium will occupy a ground space of 35,000 square feet and will cost \$450,000. The seating capacity will be 5,500. The building is in Fair Park, which is used by the city of Dallas as a municipal park, except during two weeks in October, when the grounds are used for the state fair of Texas. These are said to be the finest park and fair grounds in the country. The auditorium will be used for concerts, recitals and large gatherings, and a municipal organist is to be engaged who will give daily recitals on the organ.

The contract was closed by Dan Barton, general manager of the Bartola Musical Instrument Company, in cooperation with the southern representative of the Barton organ, Phil H. Pierce of the Phil H. Pierce Company, Dallas. Announcement of the purchase is made by the Chicago offices of the Bartola Company.

A summary of the specifications of the instrument shows a total of thirty sets of pipes, in addition to a piano, chimes, various traps, etc. These sets of pipes are made available on the various manuals in the most effective manner. A list of these stops, with wind pressures, is as follows:

Tuba Profunda, 16 ft., 85 pipes, 10-inch pressure.
Tuba Mirabilis, 16 ft., 73 pipes, 15-inch pressure.
Diaphone, 16 ft., 73 pipes, 15-inch pressure.
Tibia Clausa, 16 ft., 85 pipes, 15-inch pressure.
Open Diapason, 16 ft., 73 pipes, 10-inch pressure.
Flute, 16 ft., 97 pipes, 10-inch pressure.
Solo String, 16 ft., 85 pipes, 15-inch pressure.
Gamba, 8 ft., 73 pipes, 15-inch pressure.
Gamba Celeste, 8 ft., 73 pipes, 15-inch pressure.
Viole d'Orchestre, 8 ft., 73 pipes, 10-inch pressure.
Viol Celeste, 8 ft., 73 pipes, 10-inch pressure.
Dulciana, 8 ft., 73 pipes, 10-inch pressure.
Tibia Plena, 8 ft., 73 pipes, 15-inch pressure.
French Horn, 8 ft., 61 pipes, 10-inch pressure.
Trumpet, 8 ft., 61 pipes, 15-inch pressure.
Orchestral Oboe, 8 ft., 61 pipes, 10-inch pressure.
Kinura, 8 ft., 61 pipes, 10-inch pressure.
Clarinet, 8 ft., 61 pipes, 10-inch pressure.
Saxophone, 8 ft., 61 pipes, 10-inch pressure.
Oboe Horn, 8 ft., 61 pipes, 10-inch pressure.
Quintadena, 8 ft., 61 pipes, 10-inch pressure.
Vox Humana 1, 8 ft., 73 pipes, 8-inch pressure.
Vox Humana 2, 8 ft., 73 pipes, 8-inch pressure.
Flute Harmonic, 4 ft., 61 pipes, 10-inch pressure.
Piano, 85 notes.
Harp (wood), 49 bars.
Chrysogloss, 8 ft.
Xylophone, 1, 8 ft.
Xylophone, 2.
Glockenspiel, 25 bells.
Bells, 4 ft., 25 tubes.
Chimes, 25 tubes.
Bass Drum.
Cymbal.
Kettle Drum.
Snare Drum.
Crash Cymbal.
Triangle.
Tambourine.
Castanets.
Chinese Block.
Tom-tom.
Auto Horn.
Fire Gong.
Steamboat.
Bird 1.

Bird 2.
The complete specifications are as follows:

ACCOMPANIMENT ORGAN.

Bourdon, 16 ft.
Contra Viole T. C., 16 ft.
Vox Humana 1, T. C., 16 ft.

Tuba Profunda, 8 ft.
Tuba Mirabilis, 8 ft.
Diaphonic Diapason, 8 ft.

Tibia Clausa, 8 ft.
Tibia Plena, 8 ft.

Open Diapason, 8 ft.
Claribel Flute, 8 ft.

Solo String, 8 ft.
Gamba, 8 ft.

Gamba Celeste, 8 ft.
Viole d'Orchestre, 8 ft.

Viole Celeste, 8 ft.
Dulciana, 8 ft.

Clarinet, 8 ft.
Saxophone, 8 ft.

Oboe Horn, 8 ft.
Quintadena, 8 ft.

Vox Humana 1, 8 ft.
Vox Humana 2, 8 ft.

Flute Harmonic, 4 ft.
Orchestral Flute, 4 ft.

Solo String, 4 ft.
Gamba, 4 ft.

Gamba Celeste, 4 ft.
Viole d'Orchestre, 4 ft.

Viole Celeste, 4 ft.
Dulciana, 4 ft.

Vox Humana 1, 4 ft.
Vox Humana 2, 4 ft.

Twelfth, 2½ ft.
Flautino, 2 ft.

Piano, 8 ft.
Piano, 4 ft.

Mandolin.
Harp, 8 ft.

Harp, 4 ft.
Chrysoglot, 8 ft.

Snare Drum.
Tambourine.

Castanets.
Chinese Block.

Tom-tom.
Tuba Profunda, 8 ft.

Second Touch:
Diaphonic Diapason, 8 ft.

Tuba Clausa, 8 ft.
Tuba Clausa, 4 ft.

Saxophone, 8 ft.
Chimes.

Triangle.
Twelve adjustable combination pistons.

Accompaniment to Accompaniment, 4 ft.
Coupler.

Solo to Accompaniment, Pizzicato Touch.

Solo to Accompaniment, Second Touch.

Solo to Accompaniment.

GREAT ORGAN.

Tuba Profunda, 16 ft.
Tuba Mirabilis, 16 ft.

Diaphone, 16 ft.
Tibia Clausa, 16 ft.

Open Diapason, 16 ft.
Bourdon, 16 ft.

Contra Viole T. C., 16 ft.
Clarinet T. C., 16 ft.

Saxophone T. C., 16 ft.

Vox Humana 1, T. C., 16 ft.
Vox Humana 2, T. C., 16 ft.

Tuba Profunda, 8 ft.
Tuba Mirabilis, 8 ft.

Diaphonic Diapason, 8 ft.
Tibia Clausa, 8 ft.

Open Diapason, 8 ft.
Clarinet, 8 ft.

Saxophone, 8 ft.
Concert Flute, 8 ft.

Solo String, 8 ft.
Gamba, 8 ft.

Gamba Celeste, 8 ft.
Viole d'Orchestre, 8 ft.

Viole Celeste, 8 ft.
Dulciana, 8 ft.

French Horn, 8 ft.
Trumpet, 8 ft.

Orchestral Oboe, 8 ft.
Kinura, 8 ft.

Clarinet, 8 ft.
Saxophone, 8 ft.

Oboe Horn, 8 ft.
Quintadena, 8 ft.

Vox Humana 1, 8 ft.
Vox Humana 2, 8 ft.

Flute Harmonic, 4 ft.
Clarion, 4 ft.

Tibia Clausa, 4 ft.
Flute, 4 ft.

Solo String, 4 ft.
Gamba, 4 ft.

Gamba Celeste, 4 ft.
Viole d'Orchestre, 4 ft.

Viole Celeste, 4 ft.
Dulciana, 4 ft.

Tibia Plena, 4 ft.
Vox Humana 1, 4 ft.

Vox Humana 2, 4 ft.
Nazard, 2½ ft.

Piccolo, 2 ft.
Fifteenth, 2 ft.

Tierce, 1 3/5 ft.
Piano, 16 ft.

Piano, 8 ft.
Piano, 4 ft.

Harp, 8 ft.
Harp, 4 ft.

Chrysoglot, 8 ft.
Xylophone 1, 8 ft.

Xylophone 2, 8 ft.
Glockenspiel, 4 ft.

Chimes.

Second Touch:
Tuba Profunda, 16 ft.

Tuba Clausa, 8 ft.

Solo String, 8 ft.

Twelve adjustable combination pistons.

Sub Octave Coupler.

Octave Coupler.

Solo to Great, Pizzicato Touch.

Solo to Great, Second Touch.

Solo to Great, Sub Octave.

BOMBARDE.

Tuba Profunda, 16 ft.
Tuba Mirabilis, 16 ft.

Diaphone, 16 ft.
Tibia Clausa, 16 ft.

Open Diapason, 16 ft.
Bourdon, 16 ft.

Solo String, 16 ft.
Saxophone T. C., 16 ft.

Vox Humana 1, T. C., 16 ft.
Vox Humana 2, T. C., 16 ft.

Tuba Profunda, 8 ft.
Tuba Mirabilis, 8 ft.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—TWO-MANUAL JOHN-
SON organ, twenty stops, Kinetic blower,
pipes decorated in gold leaf by Tiffany.
Address Tracy L. Nicely, 135 W. Third
street, Williamsport, Pa.

FOR SALE—TWO-MANUAL ESTEY
pipe organ in good condition. Address
George P. Black, Gettysburg, Pa.

Diaphonic Diapason, 8 ft.

Tibia Clausa, 8 ft.

Tibia Plena, 8 ft.

Open Diapason, 8 ft.

Concert Flute, 8 ft.

Solo String, 8 ft.

Gamba, 8 ft.

Gamba Celeste, 8 ft.

Viole d'Orchestre, 8 ft.

Viol Celeste, 8 ft.

French Horn, 8 ft.

Trumpet, 8 ft.

Kinura, 8 ft.

Saxophone, 8 ft.

Vox Humana 1, 8 ft.

Vox Humana 2, 8 ft.

Clarion, 4 ft.

Tibia Clausa, 4 ft.

Flute, 4 ft.

Gamba, 4 ft.

Gamba Celeste, 4 ft.

Piano, 16 ft.

Piano, 8 ft.

Piano, 4 ft.

Harp, 8 ft.

Xylophone 1, 8 ft.

Xylophone 2, 8 ft.

Glockenspiel, 4 ft.

Bells, 4 ft.

Chimes.

Ten adjustable combination pistons.

PEDAL ORGAN.

Tuba Profunda, 16 ft.

Tuba Mirabilis, 16 ft.

Diaphone, 16 ft.

Tibia Clausa, 16 ft.

Open Diapason, 16 ft.

Bourdon, 16 ft.

Solo String, 16 ft.

Tuba Profunda, 8 ft.

Tuba Mirabilis, 8 ft.

Diaphonic Diapason, 8 ft.

Tibia Clausa, 8 ft.

Open Diapason, 8 ft.

Flute, 8 ft.

Vox Humana 1, 4 ft.

Vox Humana 2, 4 ft.

Flute Harmonic, 4 ft.

Piccolo, 2 ft.

Harp, 8 ft.

Xylophone 1, 8 ft.

Xylophone 2, 8 ft.

Glockenspiel, 4 ft.

Bells, 4 ft.

Chimes.

Ten adjustable combination pistons.

POSITION WANTED—ORGANIST-

cholrmaster, large experience as cho-
rinator, accompanist, recitalist, conductor,
teacher. Address C 8, The Diapason.

Pizzicato Touch:

Cymbal.

Snare Drum.

Crash Cymbal.

Great to Pedal.

Great to Pedal.

THE DIAPASON.

Entered as second-class matter March
1, 1911, at the postoffice at Chicago, Ill.,
under act of March 3, 1879.

Issued monthly. Office of publication,
1507 Kimball Building, Wabash avenue
and Jackson boulevard, Chicago.

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or one-half h.p. ORGOBLO, electric, 110
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good condition at a bargain. Address
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of music. Can feature novelty or legitimate
solos. Address Eugene H. Gordon,
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conservatories. Address E-6, The Diapason.

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male Eastern organist and director wants
location in Middle West. Address D 8,
The Diapason.

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This superb \$22,000 residence
organ of 16 stops, Harp, Chimes,
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his home. A wonderful oppor-
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Manager and Mechanic wanted to take
over small Chicago Factory. Big op-
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class condition, specifications as follows:
Orgoblo, horsepower 9, speed 1500, pres-
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THREE DAYS IN JUNE
ILLED WITH EVENTS

BIG CONVENTION FOR A. G. O.

Chicago Making Arrangements for Entertainment and Excellent Program Is Prepared—Large Organs To Be Used.

June 16, 17 and 18 will be big days in Chicago. Arrangements for the national convention of the American Guild of Organists are being made rapidly and the Chicago committee is hard at work, with the object of showing the visitors from all parts of the country the quality of Chicago hospitality. Meanwhile the finishing touches on the program are being applied in New York by Warden Sealy. The attendance promises to be representative and word has been received from nineteen chapter deans that they will be present.

The three days will be filled with recitals, discussions and entertainment. In addition to the list of players announced in The Diapason last month, one other noted recitalist who will be heard is Albert Riemenschneider of Cleveland. Tuesday and Thursday the sessions will be held in Kimball Hall, the new four-manual organ being used for the recitals. Kimball Hall is in the musical and business center of the city. It is a seventeen-story skyscraper, a large part of which is devoted to musical interests, including several of the largest conservatories. The hall on the second floor seats 500 persons, and is one of the most beautiful concert rooms in America. The building is on Jackson boulevard, the main east and west automobile highway, one block from Michigan boulevard, the lake front north and south gateway to the city and the "Fifth avenue" of Chicago. It is convenient to all railroad stations, one block from the elevated loop station at Adams street, and two blocks from the Art Institute.

The Tuesday evening recital will be on the large new four-manual Casavant in Grace Episcopal Church, Oak Park, and that on Thursday evening on the Skinner in the stately edifice of the Fourth Presbyterian Church. Wednesday will be Chicago day and will be spent at Evanston, the recitals being on the large Skinner organ in St. Luke's Church, over which Dean Herbert E. Hyde presides. There will be a dinner that evening, with a recital in the afternoon and a service in the evening, at which Hope Leroy Baumgartner's prize anthem will be sung.

The Congress Hotel has been selected as the official hotel for the convention. This is one of the largest and finest hotels in the United States. It is on Michigan boulevard, fronting on the lake and only three blocks from Kimball Hall. Special rates have been made by the Congress management for the Guild, ranging from \$3 up for a single room without bath to \$5 for a room with bath and \$15 for a suite of two rooms with connecting bath. It is recommended that those who wish to stay at the Congress make their reservations early, either through the convention committee, with headquarters in room 1507, Kimball Building, or directly with the hotel. For those who desire still lower rates there will be accommodations, if desired, at the Auditorium, across the street from the Congress and under the same ownership.

At the joint luncheon of the Illinois chapter of the Guild and the Illinois council, N. A. O., held at the Chicago Woman's Club April 21, convention plans were taken up in detail, subcommittees in charge of the arrangements were announced and the support of all the organists of the city was pledged heartily by those present. It was one of the most largely attended luncheons in recent years.

Theodore Strong, the New York organist who several months ago moved to Boise, Idaho, gave a farewell recital at the First Baptist Church of Boise April 3. Mr. Strong will make his future home at San Francisco.

ROLLO F. MAITLAND, PHILADELPHIA ORGANIST.



HOLLINS' TRIP HALF BOOKED. NEW CHIMES DRAW NOTICE.

Great Interest in Coming of Blind Organist—N. A. O. Gives Support.

The announcement of the brief tour of Alfred Hollins, England's famous blind organist and composer, made in The Diapason April 1, has aroused great interest, according to reports from Mr. Hollins' managers. Half of this famous artist's available time has already been booked.

According to present plans Mr. Hollins will arrive the latter part of September, making his debut in the New York Wanamaker Auditorium early in October and spending the ensuing three weeks concertizing in the east. He will then proceed to Canada and the Pacific coast, returning to the east the early part of December. He is planning to be home in Edinburgh for Christmas.

The tour is under the honorary auspices of the National Association of Organists. The management has agreed to give National Association of Organists' headquarters in each locality first choice at a Hollins recital. This new development of the activities of the National Association of Organists should redound to the benefit of the organ. Mr. Hollins will bring to America new compositions by himself as well as contemporaneous English composers and in addition has promised to present an example of his charming improvisation on each program.

McCurdy to Morristown Church.

The Church of the Redeemer at Morristown, N. J., has engaged Alexander McCurdy, Jr., a talented organist only 19 years old, formerly of St. Luke's Episcopal Church, San Francisco, as organist and choirmaster. Last September St. Luke's gave Mr. McCurdy a year's leave of absence to study with Lynnwood Farnam in New York City. He will resign and remain in the east to continue his studies indefinitely. Before going to St. Luke's Mr. McCurdy was organist of the First Congregational Church of Oakland. He has given recitals in many California cities, appearing with leading musicians of the Pacific coast, playing last May at the Civic Auditorium on the famous exposition organ. Mr. McCurdy succeeds Mrs. Kate Elizabeth Fox, who recently accepted a call to Watertown, N. Y.

Largest Set in New York City Rung Easily—Work of Odell Firm.

J. H. & C. S. Odell & Co. of New York have completed the installation of the ringing apparatus for a set of Meneely chimes in Grace Episcopal Church, Broadway and Tenth street, New York City, and they were rung for the first time on Easter Sunday. Each of the bells is a memorial to a member of the parish. The installation has won high commendation for the Odell firm and has attracted general attention. The operating apparatus is so successful that a woman can play the immense bells with no more effort than is required in depressing a key on a modern organ. The keyboard is in a room off the church vestibule and the mechanism of the striking apparatus is placed in the tower in a room under the bells. The largest bell weighs over two tons and can be played as easily as the smallest one in the set of twenty, with ready response and rapid repetition.

The chimes were played by Miss Mary H. Gillies, assistant organist of the church. They are said to be the largest and most costly set in the city. The ringing of the chimes was broadcast from stations WJZ and WGY.

Hugh Porter's Recital May 4.

The date of the recital by Hugh Porter in Kimball Hall, Chicago, has been changed from May 1 to May 4 as it conflicted with a concert being given by the choir of his old church, the First Congregational, under George L. Tenney in Orchestra Hall on May 1. The Musical Guild acceded to the request of Mr. Tenney as a matter of courtesy and because the choir wished to attend Mr. Porter's recital in a body.

For Philadelphia Memorial.

A campaign to obtain \$15,000 for a memorial organ in the new Day Cooke Junior High School, York road and Louden street, Philadelphia, was officially opened April 6 with a parade of more than 1,000 marchers. The procession was led by the police band and marched from Broad street and Roosevelt boulevard to the school. A number of former service men appeared in the parade in uniform. The organ is to be built as a memorial to the soldiers and sailors who lost their lives in the war.

UNIVERSITY IN DAYTON
HAS WANGERIN ORGAN

THREE-MANUAL IS FINISHED.

Instrument in Chapel of Institution Evokes Expressions of Approval from Organists and Others in Ohio City.

The Wangerin Organ Company of Milwaukee has completed the installation of a large three-manual organ in the chapel of the University of Dayton at Dayton, Ohio. This instrument is a noteworthy addition to the large and excellent organs of that progressive city and has evoked expressions of pronounced approval from the organists and music lovers of the city.

Following is the specification of the new organ:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Principal Minore, 8 ft., 73 pipes.
3. Gross Flöte, 8 ft., 61 pipes.
4. Viola da Gamba, 8 ft., 61 pipes.
5. Dulciana, 8 ft., 61 pipes.
6. Viol d'Amour, 8 ft., 61 pipes.
7. Octave, 4 ft. (from No. 2), 61 notes.
8. Octave Quinte, 2 1/2 ft., 61 pipes.
9. Tuba, 8 ft., 61 pipes.
- (Stops 2 to 9 enclosed in Choir swell-box.)
- Six combination pistons and release for Great organ.
- Six combination pistons and release for entire organ.

SWELL ORGAN.

10. Bordone Dolce, 16 ft., 85 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Bordone Amabile, 8 ft. (from No. 10), 73 notes.
13. Violoncello, 8 ft., 85 pipes.
14. Vox Angelica, 8 ft., 73 pipes.
15. Vox Celestes, 8 ft., 49 pipes.
16. Quintadena, 8 ft., 73 pipes.
17. Violina, 4 ft. (from No. 13), 73 notes.
18. Flute Harmonique, 4 ft., 73 pipes.
19. Dolce Cornet, 3 ranks, 183 pipes.
20. Cornopean, 8 ft., 73 pipes.
21. Oboe, 8 ft. (synthetic), 61 notes.
- Six combination pistons and release for Swell organ.

CHOIR ORGAN.

22. Open Diapason, 8 ft. (from No. 2), 61 notes.
23. Melodia, 8 ft., 85 pipes.
24. Flute Celeste, 8 ft., 49 pipes.
25. Salicional, 8 ft., 73 pipes.
26. Vox Angelica, 8 ft. (from No. 14), 61 notes.
27. Flute, 4 ft. (from No. 23), 61 notes.
28. Flauto, 2 ft. (from No. 23), 61 notes.
29. Clarinet, 8 ft., 73 pipes.
- Tremulant.
- Four combination pistons and release for Choir organ.

PEDAL ORGAN.

30. Contra Bass, 16 ft., 44 pipes.
31. Sub Bass, 16 ft., 44 pipes.
32. Lieblich Gedekt, 16 ft. (from No. 10), 32 notes.
33. Octave, 8 ft. (from No. 30), 32 notes.
34. Flauto Basso, 8 ft. (from No. 31), 32 notes.
35. Violoncello, 8 ft. (from No. 13), 32 notes.
36. Vox Angelica, 8 ft. (from No. 14), 32 notes.
- Six combination pedals affecting entire organ duplicating manual pistons for entire organ.

Completion of the new organ marked the diamond jubilee of Dayton University. J. Alfred Schehl of Cincinnati was asked to give the inaugural recital and played as follows on the afternoon of March 22: Allegro Maestoso from Sonata No. 3, Guilmant; Chorale Prelude, "O Sacred Head," Bach; "Benediction Nuptiale," Dubois; "In Paradisum," Dubois; Toccata in B, Dubois; "Meditation Ste. Clotilde," James; "Ave Maria," Bossi; "Christus Resurrexit," Ravanello; Variations on "O Sanctissima," Lux; "Marche Champetre," Boex; "Song of Hope," Meale; "L'Organo Primitivo," Yon; "Exsultemus," Kinder.

Malling Program in Holy Week.

The Rev. Don H. Copeland's monthly recital at Christ Episcopal Church, Dayton, Ohio, coming in holy week last month, he played a program of Malling compositions. This was a religious service-recital. An assisting minister read appropriate passages from the Gospels at the lectern before each of the nine numbers. This gave the historical and religious background and the music interpreted the scene emotionally. On Good Friday the large choir of the First Baptist Church united with the Christ Church choir in the presentation of Dubois' "Seven Last Words." The church was filled to the doors. The performance was repeated Easter night at the Baptist Church.

Mrs. Mary E. Saxon has been organist of Bethel A. M. E. Church at New Bedford, Mass., for forty years. She presides over the new organ dedicated in that edifice on April 5.

FOUR-MANUAL REUTER
FOR OKMULGEE, OKLA.

PURCHASED AS A MEMORIAL

Instrument of Forty-five Stops, with Echo Division and Independent Echo Pedal—Large Number of Solo Reeds.

The Reuter Organ Company of Lawrence, Kan., has been awarded a contract to build a large four-manual organ for the First Presbyterian Church at Okmulgee, Okla. W. A. Stuart of Okmulgee purchased the organ and is giving it to the church as a memorial to his wife and mother.

The instrument will be one of forty-five stops, and will include an echo division of seven stops, playable from the fourth manual. The echo will have its own pedal division.

The specifications were prepared by the Reuter Company and Charles S. Skilton, F. A. G. O., professor of organ at Kansas State University. A feature of the specifications is the large number of solo reeds.

Following is the tonal scheme for the organ:

GREAT.

1. Open Diapason, 8 ft., 73 pipes.
2. Major Flute, 8 ft., 73 pipes.
3. Violoncello, 8 ft., 73 pipes.
4. Erzähler, 8 ft., 73 pipes.
5. Flute Harmonic, 4 ft., 73 pipes.
6. Tuba, 8 ft., 73 pipes.
7. Cathedral Chimes (from Echo). 20 notes.

SWELL.

8. Bourdon, 16 ft., 97 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Stopped Flute, 8 ft., 73 pipes.
11. Viola, 8 ft., 73 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Aeoilne, 8 ft., 73 pipes.
14. Vox Celeste, 8 ft., 61 pipes.
15. Flute, 4 ft., 73 notes.
16. Fugara, 4 ft., 73 pipes.
17. Nazard, 2 1/2 ft., 61 notes.
18. Flautino, 2 ft., 61 notes.
19. Cornopean, 8 ft., 73 pipes.
20. Oboe Bassoon, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 61 pipes.
22. Marimba Harp, 49 bars.
23. Tremolo.

CHOIR.

23. Violin Diapason, 8 ft., 73 pipes.
24. Concert Flute, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Unda Maris, 8 ft., 61 pipes.
27. Flute d'Amour, 4 ft., 73 pipes.
28. Clarinet, 8 ft., 73 pipes.
29. French Horn, 8 ft., 73 pipes.
30. Cor Anglais, 8 ft., 73 pipes.
31. Tremolo.

ECHO.

31. Echo Violin, 8 ft., 73 pipes.
32. Fern Flöte, 8 ft., 73 pipes.
33. Vox Angelica, 8 ft., 61 pipes.
34. Cor de Nuit, 4 ft., 73 pipes.
35. Vox Humana, 8 ft., 73 pipes.
36. Cathedral Chimes, 20 tubular bells.
37. Tremolo.

ECHO PEDAL.

37. Bourdon, 16 ft. (ext. No. 32), 32 notes.
38. Resultant, 32 ft., 32 notes.
39. Diapason, 16 ft., 32 pipes.
40. Bourdon, 16 ft., 32 pipes.
41. Violone, 16 ft. (ext. No. 3), 32 notes.
42. Lieblich Gedeckt, 16 ft., 32 notes.
43. Cello, 8 ft., 32 notes.
44. Dulce Flute, 8 ft., 32 notes.
45. Tromba, 8 ft., 32 notes.

Miss Hogan Heard in Paris.

Miss Helen Hogan of Providence, R. I., whose playing has attracted attention in Paris, will return to the French capital the middle of May to fill several recital engagements. Early in May she is to be heard in a program in Rome. On Jan. 4 Miss Hogan played the final recital of a series in which Vierne, Widor, Bonnet, Jacob and others were heard, at the Church of the Strangers in Paris. Cardinal Dubois, archbishop of Paris, was present, as it was on one of the important feast days of the church. Several hundred Americans and other foreigners also were in the audience. The reviews in the press gave Miss Hogan high praise. She offered a program of Christmas music, including notable old works.

Elected by British Builders.

At the eleventh annual general meeting of the Federation of Master Organ Builders of Great Britain, which was held at the St. Pancras Hotel, London, Feb. 26, Arthur Harrison was unanimously re-elected president for the year, and the following were elected members of the executive board: J. Hubert P. Walker (J. W. Walker & Sons), chairman; Arthur Harrison (Harrison & Harrison), president, ex-officio; Charles Brindley, Jr. (Brindley & Co., Sheffield), L. Kenneth Hele (Hele & Co., Ltd., Plymouth), A. R.

ERNEST PRANG STAMM, ST. LOUIS ORGANIST.

SYMPHONIES OF WIDOR
MASTER CLASS THEME

NOVEL COURSE IS LAID OUT.

Riemenschneider Will Teach Ten Great Works of French Organist and Bach Chorales at Baldwin-Wallace College.

Baldwin-Wallace Conservatory of Music, Berea, Ohio, has arranged with Albert Riemenschneider to present a master class for organists during the summer session in which he will make a specialty of the complete ten organ symphonies of Widor and the chorales of the liturgical year by Bach.

Mr. Riemenschneider has had the advantage of three different periods of study with Widor, making a specialty each time of the study of his symphonies. He takes rank as one of the foremost Widor interpreters of the day, and has made an almost continuous study of these works for twenty years. He played them in their entirety in his series of college recitals during 1912-13 and during the past year has given four complete public performances of the entire ten symphonies, including one series in five recitals as guest organist of the Cleveland Museum of Art, where he presented two symphonies at each recital. In preparation for these appearances, Mr. Riemenschneider spent last summer with M. Widor in Paris and the master insisted that he work with him as a colleague without remuneration, thus conferring a special honor upon him.

Sessions of the master class will be held Tuesdays and Fridays from 2 to 4 p. m. At these sessions Mr. Riemenschneider will perform the ten symphonies upon the four-manual Austin organ of seventy-four stops in the auditorium of the conservatory. They will be discussed thoroughly from the standpoint of interpretation, analysis, registration, etc. Performances by students who are prepared to present these works will also be given.

Choir Directors' Guild.

A musical vespers service will be held at Wesley Methodist Episcopal Church, 2225 North Halsted street, Chicago, Sunday afternoon, May 10, at 3:30, under the auspices of the Choir Directors' Guild of America. The program will be furnished by the choirs of the Thomas Memorial Congregational Church, Mrs. Estelle Pershing, director, Miss Kathryn Orr, organist; Lake View Presbyterian Church, Claude L. Friel, director, and Stella B. Roden, organist; Wesley Methodist Episcopal Church, Irving Gingrich, director, and Mrs. D. I. Martin, organist. Each group will contribute one organ number and three anthems to the program.

The monthly meeting of the Choir Directors' Guild of America will be held May 11 at 6:30 p. m. at Piccadilly tea-room, Fine Arts building. The annual election of officers is scheduled, with a program arranged by Claude L. Friel.

Festival at College of Emporia.

The annual music festival of the College of Emporia, Emporia, Kan., closed April 9. The festival was directed by Daniel A. Hirschler, dean of the school of music of the college. This was the eleventh festival under the direction of Mr. Hirschler and was, as usual, a success. With a college chorus of 100 voices Mr. Hirschler performed Cesare Franck's "Beatiitudo." The chorus was assisted by the Orpheus Ensemble of Chicago, and by the Little Symphony Orchestra of Kansas City. Other programs of the festival were presented by Ossip Gabrilowitsch, pianist; the Orpheus Ensemble, the music faculty of the College of Emporia and by the vespers choir.

Fire which originated in the organ at the West Street Methodist Church of Shelbyville, Ind., April 2 destroyed the organ and severely damaged the church, causing a loss of approximately \$10,000. The instrument was installed eight years ago.

IMPORTANT!
Organ Builders' Association

MEMBERS PLEASE TAKE NOTICE:

The Annual Convention of the Music Industries Chamber of Commerce will be held at the HOTEL DRAKE, CHICAGO, the week of June eighth.

Please be advised therefore that the Annual Meeting of the ORGAN BUILDERS' ASSOCIATION OF AMERICA will be held on

TUESDAY, JUNE 9, and
WEDNESDAY, JUNE 10

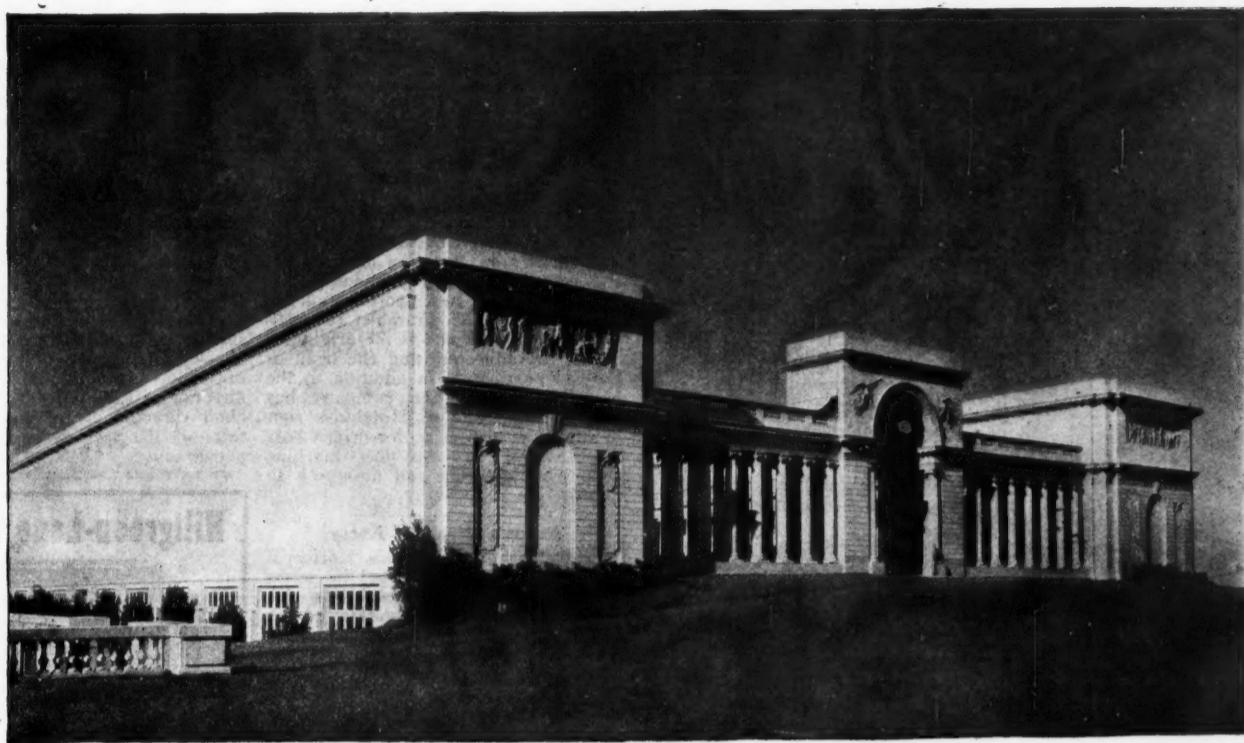
in one of the assembly rooms of the HOTEL DRAKE

Hotel reservations can be arranged for through our secretary, S. E. Gruenstein, 1507 Kimball Building, Chicago, to whom also any further inquiries may be addressed, or suggestions pertaining to topics of special interest that should be discussed at this meeting.

A large attendance is of the utmost importance. The personal presence of every voting member cannot be too strongly urged.

Further details and a definite program of the convention will be sent by mail in due time to every member of the Organ Builders' Association.

ADOLPH WANGERIN
President



The Palace of the Legion of Honor, San Francisco



Marshall N. Giselman at Console of the Legion of Honor Organ, San Francisco

**California Palace of the
Legion of Honor
San Francisco**

March 27, 1925.

Arthur Hudson Marks, President
Skinner Organ Company
677 Fifth Avenue
New York City

Dear Mr. Marks:

May I take this occasion to congratulate you and the Skinner Organ Company in general upon the completion of the organ in the California Palace of the Legion of Honor, Lincoln Park, San Francisco.

Every register in the instrument is a thing of beauty and a supreme example of the organ builder's art. Truly, to attempt to name registers of outstanding beauty is futile; a copy of the complete specification would result! Every known gradation of tone from the softest to the full organ is satisfying and the full organ has great dignity without harshness.

Record crowds too, are enthusing about it. Every Sunday and Holiday the attendance is from nine to twelve thousand and it is a pleasure to tell you that this instrument is played upon in recital every day.

In conclusion I wish to thank your organization for the splendid and prompt co-operation that has been given from the very first interview. May your success continue to grow and expand.

Cordially
MARSHALL N. GISELMAN
Organist

Skinner Organ Company
677 Fifth Avenue at 53rd
NEW YORK CITY

Organ Architects and Builders
Churches—Auditoriums—Theatres—Residences
Works at Dorchester and Westfield, Mass.

FOUR-MANUAL MOLLER
IN EASTHAMPTON, MASS.

DEDICATION SET FOR MAY 3

Recital by W. A. Goldsworthy on
Comprehensive Instrument Placed
in Congregational Church—Case
of Solid Mahogany.

A four-manual and echo organ built by M. P. Möller for the Congregational Church of Easthampton, Mass., will be dedicated on May 3. W. A. Goldsworthy of New York City recently played the opening recital on the new instrument.

The main organ is placed in separate swell-boxes in an arch on one side of the chancel, and the echo in a specially-designed chamber at the rear of the church. The beautiful case is of solid mahogany, designed to harmonize with the decoration scheme of the church, and ornamented with bronze display pipes.

The specifications follow:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Doppel Flöte, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremulant.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Gedeckt, 8 ft., 73 notes.
Orchestral Flute, 4 ft., 73 notes.
Quint, 2 1/2 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Open Diapason, 8 ft., 73 pipes.
Flauto Traverso, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Salicet, 4 ft., 61 notes.
Mixture, 3 rks., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp, 49 bars.
Tremulant.

CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 notes.

Viola d'Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 notes.
Gemshorn Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Dulciana, 4 ft., 61 notes.
Trumpet, 8 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.

Echo Flute, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 61 pipes.
Violin, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Philomela, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 61 pipes.
Tuba Profunda, 16 ft., 85 pipes.
Tuba Mirabilis, 8 ft., 73 notes.
Tuba Clarion, 8 ft., 61 notes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Small Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedekkt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.

Forty couplers and thirty-five combinations are included in the complete list of console accessories.

Recitals at Chicago Temple.

A daily recital by Arthur Dunham for the last two weeks of the Lenten season was given in connection with the noonday services at the Chicago Temple, under the auspices of the Church Federation. Mr. Dunham, formerly organist for Sinai Temple and now organist of the Chicago Temple, has given noonday recitals throughout the winter on Fridays, on which days the attendance has been close to capacity.

Houze to Denver Church.

Herbert Alvin Houze, recently of New York and Buffalo, has been appointed organist at the new Park Hill Methodist Episcopal Church in Denver and has taken up his residence in Denver. As a choir director and concert organist Professor Houze has filled important posts.

BIG PLANT FOR EVENHEETER

Cramblet Corporation Is New Name,
With Factory in Milwaukee.

Evenheeter Manufacturers, the Wisconsin concern which has served the organ world in a new and valuable manner through the making and installation of its "Evenheeters," which make possible an equal temperature in all parts of large and divided organs, has been incorporated under the new name of the "Cramblet Engineering Corporation." At the same time the headquarters has been moved from Beloit to Milwaukee and a new factory has been opened at 177 Fifth street, giving the company larger space and better transportation facilities for the manufacture and shipping of its products. The new corporation is headed by P. K. Cramblet, a well-known engineer, who is the originator of the "Evenheeter" and the head of the old company. In addition to the organ equipment, the company has taken on the line of Hotchkiss sign flashers, as well as motor-driven border chasers. It also does machine shop manufacturing and designing to order.

Season's Work by Avery.

The choir of St. Mark's Episcopal Church, Minneapolis, closed its series of musical services Sunday afternoon, April 26, with a presentation of the Easter section (part 3) of Handel's "Messiah." The choir has had a most active and progressive year and has sung, besides large a cappella and other anthems, the following works: "Elijah," dramatized (four times), "The Messiah" (with Westminster Choir), York Mystery Plays (twice), "The Holy City" (three times), "A Sinner Beloved," religious drama (three times) and "The Crucifixion." Next season several of these will be repeated and, in addition, a number of less frequently heard cantatas will be sung. The choir consists of a chorus of sixty mixed voices and a solo quartet. The choirmaster and organist is Stanley R. Avery. The rector of the church, the Rev. Phillips E. Osgood,

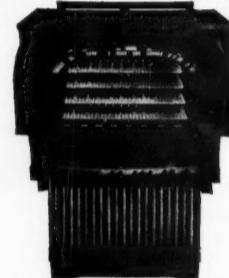
D. D. is chairman of the Committee on Religious Drama and Pageantry of the Episcopal Church.

Kills "Movie" Organist and Self.

Homer M. Walters, musician, clubman and coal mine operator, ended his infatuation with Miss Lillian Tyler, organist at Loew's Park Theater, Euclid avenue, near East One Hundred and Second street, Cleveland, by firing four bullets into her head as she sat next to him in the front row of the theater March 28. Then he turned the pistol on himself and died instantly from a bullet that penetrated his brain. The motive for the murder and suicide was jealousy. Miss Tyler had grown tired of Walters' attentions, though she had known him for fifteen years.

Gounod's "Redemption" was presented in a dramatized form at the Wesley Foundation of the University of Illinois April 7 under the musical direction of Lloyd Morey, organist and choir director of the foundation. A total of 150 persons took part in the performance.

Hillgreen-Lane Organs



Seventeen in Omaha alone
Proportional number throughout contiguous territory.
Designs and Specifications for individual requirements.
Electric Blowers and Organ Maintenance

PITTS PIPE ORGAN CO.
(Western Branch)
1913 Clark St., Omaha, Nebr.

Baldwin Wallace Conservatory of Music

BEREA, OHIO

announces

Summer Master Class for Organists

to be Conducted by

ALBERT RIEMENSCHNEIDER

Six Weeks Monday, June 22, to Friday, July 31, 1925

Private Instruction and Twelve Master Class Sessions

Mr. Riemenschneider will specialize in these 12 sessions on the **10 organ symphonies of Ch. M. Widor** with especial stress upon the **traditional interpretation** of these master-works as received from M. Widor himself, and also in the Chorals of the Liturgical year by J. S. Bach, with a special study of Bach's symbolical tendencies as newly investigated by Albert Schweitzer. Widor says of Mr. Riemenschneider in various letters as follows:

"He plays my symphonies in their true spirit. His organ technic is perfect"

"He is a finished organist and musician, one of the present-day masters of the organ"

The splendid organ equipment of the Conservatory as well as several church organs available for practice.

Lessons and Class Sessions on the large 74 Stop, 4 Manual Austin (2 Consoles).

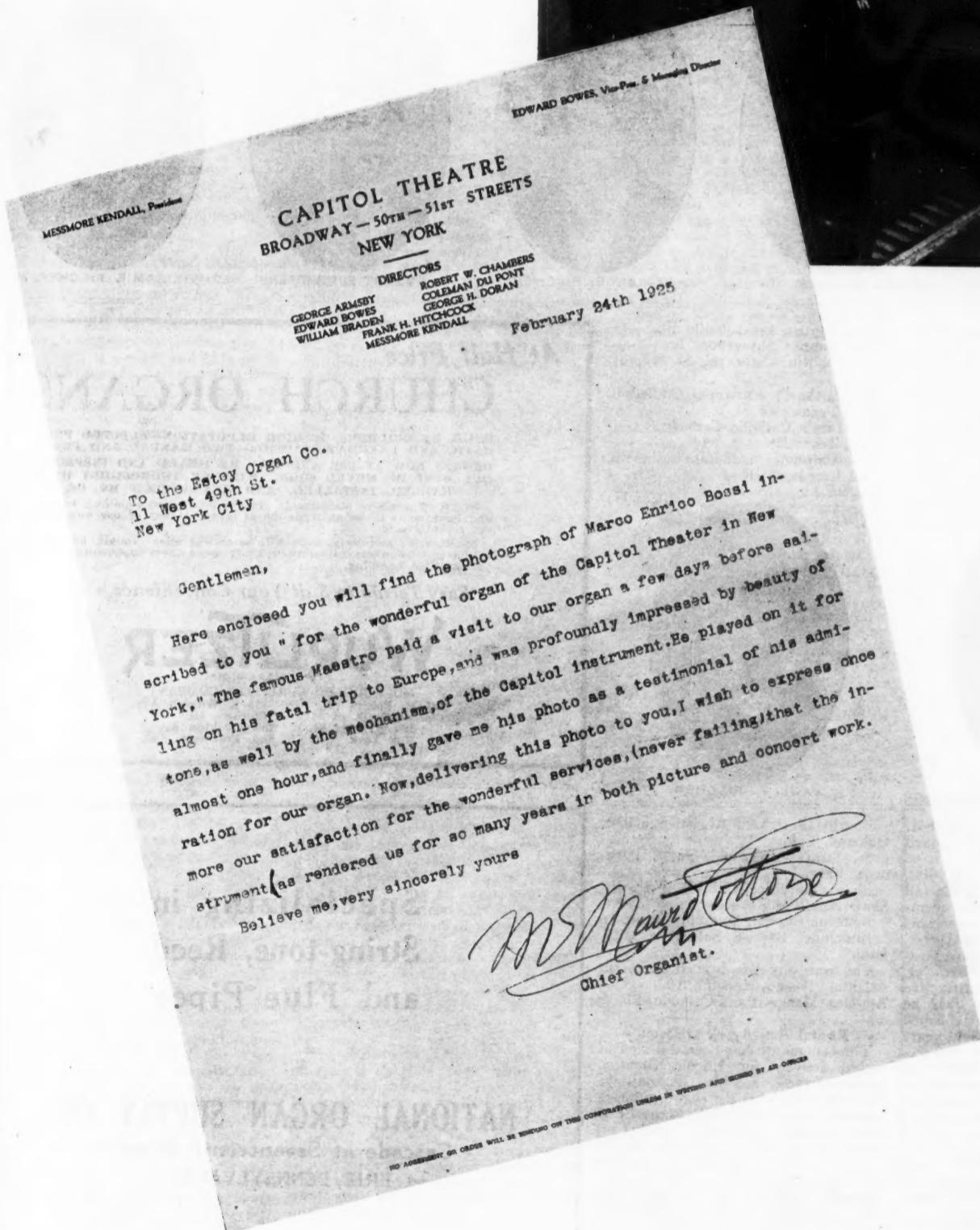
Summer Session of College and Conservatory. Special Stress Upon Preparation for Guild Examinations

For bulletin and information regarding registration, terms, etc., apply to **EMILY STRETCH, Secy. Conservatory, Berea, Ohio**

*"To the Estey Company
for their wonderful organ
of the Capitol Theatre in
New York—*

Marco Enrico Bossi."

2/18/25



American Organ Builders of Today

Historical Sketches of the Prominent Firms Engaged in Construction of King of Instruments

Henry Pilcher's Sons, Inc.

The house of Pilcher has occupied an important place in the history of organ building in the United States for over a century and its career had its beginning back in 1820. While never of the spectacular type, this concern has had an uninterrupted record of achievement which is quite justly the pride of a family for generations prominent in the profession of organ building.

In The Diapason last month was published a notice of the incorporation of Henry Pilcher's Sons with a capital stock of \$500,000. This change from a close partnership, which had existed for 105 years, was deemed advisable because of the expansion of the business. This also made necessary an extensive enlargement of the plant, which has recently been completed and gives exceptional manufacturing facil-

members of the fourth generation of the Pilcher family became associated with the firm after receiving thorough musical and technical college educations, and at the present time the organization is one of the most efficient in this country. The interesting pictures presented in this issue are of the four Pilcher generations to date.

Following is a list of a few prominent Pilcher installations:

Representative M. E. Church, Washington, D. C.

St. Paul's Episcopal, Louisville, Ky.
Methodist Temple, Louisville, Ky.
Broadway Baptist, Louisville, Ky.
First English Lutheran, Louisville, Ky.

Second Presbyterian, Louisville, Ky.
Rialto Theater, Louisville, Ky.
First Presbyterian, Atlanta, Ga.

First Church of Christ, Scientist, Atlanta, Ga.

peared as soloist, giving with the orchestra the first Rochester performance of Marcel Dupre's "Cortege and Litania," which Dupre played in the Wanamaker auditorium in New York with the New York Philharmonic Orchestra a few weeks before its Rochester performance. New York and Boston heard Gleason recitals within the last few weeks. Mr. Gleason gave a recital on the Wanamaker auditorium organ, which was, according to the New York press a decided success. A recital at Wellesley College and some playing for records are Mr. Gleason's latest engagements outside of Rochester. Mr. Gleason has been engaged to make records for the Skinner Organ Company. The popularity of good organ records is growing as the instrument engages the attention of the general concert public.

which was installed in this theater in February.

William A. Goldsworthy of New York gave a recital to demonstrate the new organ built by the Skinner Company for the Masonic Temple at Paterson, N. J. The program was played March 31 and included these selections: "Pilgrim's Song of Hope," "Batiste"; Concert Study, Yon; Andante from Sonata in B minor, Strauss; "Scheherazade," Rimsky-Korsakoff; Allegro and Andante from Egyptian Suite, Luigini; "Pomp and Circumstance" March, Elgar.

At the Second Presbyterian Church of Scranton, Pa., of which Miss Ellen M. Fulton is the organist and musical director, the unique musical feature Easter Day was the co-operation of a string quartet composed of musicians connected with the Philharmonic Symphony Orchestra of New York City.

Paul Esterly, a pupil of Frank Van Dusen at the American Conservatory, Chicago, has been appointed organist at Trinity Lutheran Church, Oak Park. Mr. Esterly comes from Reading, Pa., where he held positions as organist at the First United Evangelical Lutheran Church and the Capitol Theater.



HENRY PILCHER, 1ST.



HENRY PILCHER, 2D.



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Recital Activity by Gleason

The last month has been a period of recital activity for Harold Gleason. Earlier in the season Mr. Gleason gave his annual recital in the chamber music concerts in Kilbourn Hall, at the Eastman School of Music, Rochester, where he is chief of matters of the organ. In that same hall he recently gave a recital before the Tuesday Musical of Rochester. On one of the Albert Coates programs with the Rochester Philharmonic Orchestra, in the Eastman Theater, Mr. Gleason ap-

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Among the Organists of New York City

By RALPH A. HARRIS.

Charles M. Courboin appeared in a recital with the American Orchestral Society at the Wanamaker Auditorium on the afternoon of March 27, this being one more event arranged by Dr. Russell, the auditorium director, to bring before the American public the possibilities of the organ as a solo instrument with the orchestra. On this occasion the American Orchestral Society played the Overture to "Euryanthe," Weber; the "Good Friday Spell" from "Parsifal," Wagner, and the "Dance des Bouffons" from the "Snow Maiden," by Rimsky-Korsakoff. Mr. Courboin played with the orchestra the Sixth Symphony, Op. 42, by Widor.

This marks the sixtieth appearance of Mr. Courboin since his season's opening last December, during which time he has been on a trans-continental tour from the Atlantic to the Pacific, and from the Gulf of Mexico to Canada, including performances with the Detroit Symphony Orchestra under Gabrilowitsch and the New York Philharmonic Society under Henry K. Hadley.

The American Orchestral Society was organized four years ago for the purpose of giving orchestral training to post-graduate, American-taught music students; to give American soloists an opportunity to play with orchestra; to assist in the training of professionally qualified American conductors and to give concerts to audiences not reached by the professional symphonic organizations. It is Dr. Russell's intention to have next season several concerts by this orchestra, with organ soloists, featuring, so far as possible, American organists, and playing American compositions.

A reunion of the alumni association of the Guilmant Organ School was held on Monday evening, April 27. Dr. William C. Carl entertained with "A Trip to Paris by Air." On arrival there he introduced the audience to the great French musicians and gave an intimate talk regarding them and the music they have written. The lecture was illustrated with a series of views on the screen.

The Morning Choral of Brooklyn, under the direction of Herbert S. Sammond, gave its spring concert at the Hotel St. George on the evening of April 16. The soloists on this program were Mr. Norman Jollif, baritone, and Miss Irene Peckham, the 12-year-old pianist who won the gold medal in the open contest of the New York Music Week Association last May. Miss Peckham will be remembered by N. A. O. members who attended the convention at Atlantic City, where she played at two sessions. Mr. Sammond, conductor of the Morning Choral, is now devoting his entire time to choral training. During the summer he will have charge of the choir of the First M. E. Church at Asbury Park, an organization of sixty voices, composed largely of metropolitan singers. Mrs. Bruce Keator, who has directed this choir for several years, has been traveling since Dr. Keator's death and will not return to Asbury till after the summer season.

"The Beatitudes," by Cesar Franck, was given by the New York Society at Carnegie Hall, April 8. Albert Stoesel is conductor of this organization, with Hugh Porter as organist and accompanist.

Harold Gleason, director of the organ department at the Eastman Conservatory of Music, Rochester, gave his first New York recital at the Wanamaker Auditorium on the afternoon of April 2. His program was an unusual one, consisting of fourteen numbers, from practically every school of organ music, ancient and modern, romantic and classic, with a decided preference for present-day American composers. The compositions were well chosen and arranged, and as done by Mr. Gleason made a most interest-

ing program, as follows: Canzone, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Gavotte, Martini; "Pièce Heroïque," Franck; "Dawn," Lemare; "March of the Gnomes," Stoughton; Prelude in E minor, Samazeuilh; Scherzetto in F sharp minor, Vierne; Toccata on a Gregorian Theme, E. S. Barnes; Adagio in C major, Mark Andrews; "Ariel" and "Variations de Concert," Bonnet; Oriental Sketch, Arthur Bird; "May Night," Palmgren.

A recital of liturgical and other sacred music was given by the combined choirs of the Cathedral of St. John the Divine (Dr. Miles Farrow, organist and choirmaster) and Trinity Church (Channing Lefebvre, organist and choirmaster) at the cathedral on Palm Sunday evening, and the program was repeated at the mid-day service in Trinity Church on Wednesday in holy week. The program included: "The Reproaches," Vittoria; Passion Chorale, Hassler-Bach; "Distracted with Care," Haydn; "Miserere," Allegri; "Agnus Dei" (from Solemn Mass in A), Franck; "Crucifixus," Lotti. At the cathedral, the last number was sung in St. Saviour's Chapel, behind the high altar, thus producing that distant effect which reveals the true beauty of polyphonic music. The chorus parts of "The Reproaches" were sung antiphonally by the two choirs. Dr. Farrow conducted the entire program, with Mr. Lefebvre at the organ.

Holy Trinity Episcopal Church, Lenox avenue at 122d street, with its beautiful three-manual Hillgreen-Lane organ, was destroyed by fire on the morning of April 14. John Cushing is the organist and choirmaster of this church and has under his direction both a mixed and a boy choir. Although plans are indefinite, undoubtedly the church will be rebuilt.

The sixty-fifth birthday of the late Enrico Bossi was chosen as the date for the memorial concert to the great Italian composer and organist at the Wanamaker Auditorium Saturday afternoon, April 25. The program, as arranged by G. Aldo Randegger, the well-known pianist and composer, at one time a pupil of Bossi, consisted entirely of the late composer's works. Dr. Samuel A. Baldwin, organist of the College of the City of New York, played several organ compositions. Addresses were made by Dr. Alexander Russell; Frank L. Sealy, warden of the American Guild of Organists; Miss Villa F. Page and G. A. Randegger.

Edward Rechlin appeared at Aeolian Hall in a recital of classic organ music April 21. Mr. Rechlin is the organist and choirmaster of Emanuel Lutheran Church, Lexington avenue at Eighty-eighth street, and during the last few years has given many recitals throughout America and in Europe, specializing in Bach and his contemporaries. His program included: Prelude in D major, Seeger; Chorale Variations, Walther; Fugue in C major, Buxtehude; Largo, Concerto in D minor, W. F. Bach; Three Chorale Improvisations and "Thy Mercy Grant, O Dearest Lord," "In dulci jubilo" and the Fugue in G major, J. S. Bach. Mr. Rechlin also gave an improvisation on the eighteenth century hymn "Beautiful Saviour."

Mr. Rechlin is a firm believer in the organ in its classic field and deprecates the tremendous change in style due largely to the mechanical improvements in the instrument; he considers his mission an educational one, and seeks by his selections to re-establish the true and sacred mission of the organ.

A large and enthusiastic audience greeted Mr. Rechlin on this occasion, which means much in a city where there is so much activity in the musical world.

The Palestrina Choir of Philadelphia made its New York debut at the Town Hall Sunday afternoon, April 19, on the occasion of the Calvert Associates' third annual celebration of the founding of Maryland, incidentally commemorating the 400th anniversary of the birth of Giovanni Pierluigi da Palestrina, the recognized founder of the Roman polyphonic school of choral music. Nicola A. Montani is the con-

ductor of this choir of ninety mixed voices, with Albert J. Dooner as organist. On this occasion Dr. Melchiorre Mauro-Cottone assisted as organ soloist. Dr. Mauro-Cottone played the Toccata, Adagio and Fugue in C major, Bach; "Vergin Tutta Amor," Durante, in which he contrasted beautifully the flutes against the celesta; "The Harmonious Blacksmith," Handel, and Mendelssohn's First Organ Sonata, the last-named his own arrangement for organ, soli and chorus, with not a note of the original organ score altered.

Dvorak's "Stabat Mater" as given by the choir of St. Thomas' Church on the afternoon of Palm Sunday was one of the finest oratorio services we have attended. The chorus work was done by the church choir of fifty men and boys, directed and accompanied by T. Tertius Noble. St. Thomas' is one of the few really well-trained male choirs of New York, singing with a fine blend of tone and much variety of color, so often lacking with boy sopranos. As a concluding voluntary Mr. Noble played the "Giant" Fugue, by Bach.

"The Passion of Our Lord according to St. Matthew," by Bach, was sung in St. Bartholomew's Church on the evening of April 9 by the combined choirs of St. Bartholomew's Church (David McK. Williams) and the Cathedral of St. John the Divine (Dr. Miles Farrow), with the sopranos of Trinity Church (Channing Lefebvre). This work, perhaps the greatest of the passion oratorios, requires for its adequate rendition the atmosphere of the church and a spirit of devotion on the part of the performers. This, with the beautiful ensemble and co-ordination of the choirs, produced a magnificent performance. It was excellent.

Frank H. Sherer, who has been for several years organist and choirmaster at Grace Chapel, will succeed Rowland W. Dunham at St. Luke's Church, Montclair, N. J., in September. St. Luke's has a mixed choir and a new four-manual Skinner organ. Mr. Sherer has maintained a high standard of work at Grace Chapel with his male choir and is well fitted for this prominent position. He is a pupil of David McK. Williams.

The Church of the Heavenly Rest, for many years at Fifth Avenue and Forty-fifth street, has yielded to the ever enlarging commercial district and has united with the Church of the Beloved Disciple, farther uptown. Dr. J. Christopher Marks will hold the position of organist and choirmaster for the amalgamated congregation, having been long at the Heavenly Rest. George R. Bangs of the Church of the Beloved Disciple will succeed Herbert R. Ward at the Church of the Redeemer, Brooklyn, beginning his new duties on May 1.

Moore's "Darkest Hour" was sung at St. Paul's Church, Brooklyn, on the evening of Palm Sunday, under the direction of Stanley W. VanWart, assisted by G. Darlington Richards of St. James' Church, Manhattan, as accompanist. Mr. VanWart, who succeeded Parvin Titus a year ago at St. Paul's, is doing excellent work with his male choir of forty men and boys.

Dr. William C. Carl and his motet choir gave Bach's "Passion according to St. Matthew" on the evening of April 5 at the First Presbyterian Church. The choir was largely augmented by choristers from St. Bartholomew's Church.

Dr. Alexander Russell gave a special Good Friday program at the Wanamaker Auditorium, assisted by F. W. Babbitt, dramatic reader; Esther Gustafson, religious dance interpreter, and M. Clegg-Maynier, pianist. Dr. Russell is well known as a concert organist, and particularly for his recitals at Princeton University. On this program he played the "Ave Maria," Arkadelt; "Marche Funèbre et Chant Seraphique," Guilmant, and "Christus Resurrexit," Ravanello.

In commemoration of the centennial celebration of the Broadway Presbyterian Church, where Chillon Roselle

is organist and choirmaster, Edwards' "Lord of Life and Light" was given Sunday evening, April 19.

G. Darlington Richards is doing fine work at one of New York City's prominent churches—St. James', on Madison Avenue at Seventy-first street. The church has been rebuilt and a new Austin organ was installed, specifications of which were published in The Diapason. The organ is being built in two installations. The first, which was in for the dedication, makes a three-manual organ, adequate for accompanying the ordinary church service, containing thirty-four speaking stops. The remaining forty stops will be added at a future date. Mr. Richards has a choir of fifty men and boys, which for special occasions is augmented by a second choir of twenty-two women. Many years ago, during the administration of Alfred Stubbs Baker, St. James' choir made a great reputation with its cantata and oratorio presentations, known as choir festivals. Last season, after a lapse of over twenty years, the custom was revived, and five such services were given, four of them consisting of anthems in the larger forms, with festival settings of the canticles and the fifth Gounod's "Out of Darkness." During the present season all this work had to be suspended for the reconstruction, but with the new facilities, next season will surely go far beyond anything yet accomplished.

Mr. Richards entered upon his twelfth year at St. James' last October; his former activity includes ten years as conductor of the Mount Kisco Choral Society, two years as director of the Scarsdale Choral Club and some years at the Roman Catholic convent in Pleasantville, where he had choral classes.

The dedication of the new parts of the reconstructed church was held on Sunday, Feb. 1, this being also the twenty-eighth anniversary of the consecration of the original edifice. An important feature of the service was the offertory anthem, an original composition by Mr. Richards, "I Have Surely Built Thee an House to Dwell In."

Palmer Christian at Elmira.

Palmer Christian appeared in the Park Church, Elmira, N. Y., March 22, for the first time. He was greeted with a packed house, which became an enthusiastic one as the program progressed. Mr. Christian's unusual gift for registration was evidently responsible in part for his success in Elmira, for, in addition to most complimentary press notices, the following was written by the minister of the church: "I want to express again my very keen appreciation of your wonderful recital last Sunday. Everybody was more than delighted. It was the first time we have really heard our organ in a number of years. Of course you will come again. I would like very much to book you for another recital about a year from now."

The cantata "Easter Eve and Morn" by Frederick Stevenson was given by the choir of St. John's Episcopal Church, Warehouse Point, Conn., Sunday, April 19, under the leadership of Frederic C. Abbe, organist and director.

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 121 West Fifty-fifth street, New York City.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Hugh Porter, 14 East Thirteenth street, New York City.

If you have not already planned a recital or some musical event for music week, there is still a little time in which you may arrange to have a share in that celebration. Many of our chapters have made extensive plans and the headquarters chapter as usual will assist in the festival at the Wanamaker Auditorium in New York. The Camden, N. J., chapter is putting out a special edition of its paper, giving a complete program of all events in which members participate. We hope that the next issue of The Diapason will contain a long list of recitals given by our N. A. O. members.

Every mail brings a request for information concerning membership in the N. A. O. Many ask for the requirements of membership and others ask questions regarding the benefits.

There are two classes of membership in the N. A. O.:

Active, made up of those who are or have been organists, and

Contributing, made up of those, other than organists, who are interested in the aims of the association.

Both classes of membership receive The Diapason as the official magazine of the association.

The Diapason speaks for itself in representing one of the benefits of membership.

Being a member and active in a local chapter organization suggests many benefits.

If you are a member and not near a local chapter, you have an opportunity of forming such an organization in your own locality. With the ever growing list of new organs and the wonderfully increased interest in organ playing and organ music, it hardly seems possible that there is any section in which it is impossible to organize a local chapter.

Every other profession and business represented in our country values the plan of association through clubs, fraternities, etc., either local or national, and we are sure that those of our members who are in active chapters will testify to the value of such an association in our N. A. O. The one yearly national convention serves a great purpose and is another great benefit to all who attend. Even the influence of such conventions goes out to each member in an indirect manner. A festival of four days of organ music and organ interest which sends its attendants away with an inspiration for greater achievements in widely separated communities must bring a decided benefit to all.

To be a member of an organization devoted to the advancement of our profession is the duty of every organist and gives not only the privilege of securing benefit for oneself, but also the privilege of serving others.

Knowing what our fellow organists are doing, and being associated with them, is one way of stimulating interest in our own work. We believe that membership in the N. A. O. fosters the invaluable spirit of fraternity among organists.

Two-Day Pennsylvania Meeting.

The fifth annual convention of the Pennsylvania state council, National Association of Organists, will be held at Pottsville Tuesday and Wednesday, June 2 and 3, according to an announcement made by Dr. William A. Wolf, president. This will be the first occasion in the history of the N. A. O. that a two-day session is planned by a state council.

Mrs. W. P. Strauch of Pottsville, chairman of the program committee, is planning an attractive program to in-

clude: Conferences relative to the organ builder's art; choir mastery; various phases of ecclesiastical music; artistic organ playing by noteworthy recitalists, and playing of the silent drama. The social feature will include the usual get-together meetings, luncheons, banquet and a pilgrimage to the various churches and theaters. A four-manual Casavant organ at the Second Presbyterian Church will be at the disposal of organists.

The executive committee includes: Miss Isabel P. Fuller, Bethlehem; Mrs. W. P. Strauch, Pottsville; Ernest H. Artz, Reading; Charles N. Boyd, Pittsburgh; Charles W. Davis, Easton; J. Frank Frysinger, York; Charles Heinroth, Pittsburgh; Roscoe Huff, Williamsport; Arthur B. Jennings, Jr., Sewickley; Alfred C. Kuschwa, Harrisburg; Edwin Kocher, Allentown; Frank A. McCarrell, Harrisburg; William Rees, Allentown; William Z. Roy, Lancaster; S. Wesley Sears, Philadelphia, and the following officers: William A. Wolf, president, Lancaster; Dr. John McE. Ward, first vice president, Philadelphia; Henry S. Fry, second vice president, Philadelphia; Rollo F. Maitland, secretary, Philadelphia, and Charles E. Wisner, treasurer, Lancaster.

Cleveland Convention.

Cleveland, a city of remarkable beauty, a city imbued with the convention spirit, a city filled with the finest organs of our well-known builders and a city ideally situated for the convenience of our eastern and western members, offers a magnet for our eighteenth convention on Aug. 4, 5, 6 and 7 which we believe will be irresistible.

Everyone has a desire to see Cleveland. You will have an opportunity to enjoy the many beauties of the city as our program is being arranged with that plan in view. Cleveland is a wonderful convention city. They know the desires of each convention group visiting there and the chamber of commerce is already cooperating with our committee.

For the first time in several years we will have a wide variety of recital organs. It will be interesting to study the large works of several builders. Some recitals will present two organs of different makes and on one occasion three organs may be used for one program. Such an event will be unique. The wide variety of organs also assures a sufficient practice period for each recitalist.

A trip to Cleveland can be made a real vacation, as it easily suggests a boat trip for part of the journey, if one desires that, and it also takes one near Niagara Falls. All railroads grant stop-over privileges for the ideal spot for rest and recreation.

The convention program as tentatively planned lives up to the reputation of N. A. O. conventions and contains several valuable new features.

Monday evening, Aug. 3, will open with a get-together at the convention headquarters at the Hollenden Hotel. This will be followed by a demonstration of the Skinner organ in the City Auditorium, with Vincent Percy at the console.

Tuesday will bring a demonstration by Carleton H. Bullis of the Kimball organ in the Temple. There will also be at that time an exposition of the music of the synagogue. Another feature of the day will be a paper by H. Leroy Baumgartner on "How to Place an Organ in a Building." The evening recital will be given by Edwin Arthur Kraft at Trinity Cathedral. It is expected that his choir will assist.

Wednesday will bring a recital by Miss Charlotte Mathewson, illustrating the historical development of organ music. This recital will be preceded by a talk by Albert Riemenschneider on the same theme. Later Mr. Riemenschneider will play a group of works by American composers.

Thursday will be featured with a program by the Society of Theater

Organists. There will be a recital on the large Wurlitzer unit orchestra in the new State Theater. For the afternoon session, it is expected that there will be a demonstration of the art of choral interpretation by means of an actual choir rehearsal. In the evening Charles M. Courboin will play a recital as a representative of the American Organ Players' Club.

On Friday Dr. Alexander Russell of New York City will give a talk on the development of the organ with orchestra. This talk will be illustrated by piano and organ ensemble, with the possibility of Palmer Christian and soloist.

For a paper on the "Organist's Share in General Musical Education" we are fortunate that we may have the presence of such educational experts as Russell V. Morgan, Charles E. Clemens and Albert Riemenschneider.

On Friday afternoon there will be a recital by Charles E. Clemens, playing on two organs, one in the Church of the Covenant and the other in the Florence Harkness Chapel of the Western Reserve University, and Miss Lilian Carpenter playing at the Cleveland Museum of Art.

Another feature of the convention will be a tea and musicale by the women's committee of the Cleveland Orchestra at the residence of the president, Mrs. Amos N. Barron. There will be the usual banquet on Friday evening.

It hardly seems necessary to say that a wonderful program with several additions to be announced later is assured and we feel that with hotel accommodations all under the roof of the Hollenden we are to have a most remarkable convention.

Alfred Hollins' Tour.

In the coming tour of Alfred Hollins the N. A. O. is assuming an active part, in that it is co-operating with Dr. Alexander Russell in the project, which should be one of the outstanding successes of the fall season.

Mr. Hollins, who was practically born blind, showed a wonderful aptitude for music early in his life and at the age of 18 had the honor of playing for Queen Victoria at Windsor Castle. At this time he was not only a brilliant organist, but also a pianist of the first magnitude, as is shown by a recital program given in Berlin when three great piano concertos by Beethoven, Schumann and Liszt were played at one sitting. A little later Mr. Hollins began to devote more of his time to the organ and on one occasion W. T. Best spoke of him as "Alfred the Great."

Blindness seems to be no handicap to Hollins. The rapidity with which he masters a strange organ is a marvel to all. His memory is phenomenal. Added to his gift of delightful interpretations of the music of others, Mr. Hollins has a rare gift for extemporization. His *ex tempore* playing in Europe has long been the marvel of his colleagues. Every organist is familiar with the charming compositions of Hollins and it will be a delight to hear them played by the composer.

We hope that every chapter of our organization will avail itself of the opportunity of hearing this master during his tour from October to December.

Dr. Mauro-Cottone's Recital.

Under the auspices of the American Guild of Organists, the National Association of Organists and the Society of Theater Organists, Dr. Melchiorre Mauro-Cottone gave an enjoyable hour of organ music at the Capitol Theater in New York on Monday, April 13. There was an audience of good size, made up of church and theater organists. This recital was given in part as a memorial to Marco Enrico Bossi.

Dr. Mauro-Cottone provided an unusual program, beginning in a most daring manner, with four fugues from the works of Mendelssohn, Bach, Guilmant and Mauro-Cottone. Such

a plan provided an interesting study in fugue construction and showed Dr. Mauro-Cottone as a clever composer in the fugal style, as was demonstrated in his own F Minor Fugue. The second section of the program was devoted to three transcriptions by the recitalist—the "Harmonious Blacksmith" by Handel, an Aria by Durante and a Gavotte by Rameau. The last section of the recital was devoted to the compositions of Bossi—"Chant du Soir," Scherzo in G minor, "Hora Mystica" and "Piece Eroique." During the "Piece Eroique" the audience rose as a tribute to the memory of the great Italian organist and composer.

Dr. Mauro-Cottone played in his usual fluent manner and it was most interesting to hear the excellent Estey organ, which is undoubtedly a unique theater organ, in a program of recital music.

Music Week Festival.

The N. A. O. is again co-operating with Dr. Alexander Russell of the New York Wanamaker Auditorium in planning a festival of organ and choral music to be given in the Wanamaker Auditorium for music week, May 4 to 9. The Society of Theater Organists, the American Orchestral Society and many prominent organists and vocalists will assist in the programs of that week. The tentative programs are as follows:

Monday, May 4—American Orchestral Society of 100 musicians, with Charles M. Courboin as soloist.

Tuesday—Hugh Porter and A. Campbell Weston, organists, and solo quartet.

Wednesday—Series of music master films, with Frank Stewart Adams at the organ.

Thursday—Henry F. Seibert, organist, and the solo quartet of Holy Trinity Lutheran Church.

Friday—The organ and choral music.

Saturday—Calvary Episcopal Church choir, John Bland, conductor; Hugh Porter, organist.

Executive Committee.

The April meeting of the executive committee was held at the Capitol Theater at the close of the recital by Dr. Mauro-Cottone April 13. There was a large attendance for this meeting, which was devoted entirely to the discussion of plans for the music week festival at the Wanamaker Auditorium, the Cleveland convention and the coming tour of Alfred Hollins. A special committee consisting of Miss Carpenter and Messrs. Weston, Porter, Stanley and Priest was appointed to assist Dr. Russell in the Wanamaker festival. Those present at the meeting were: Chairman McAll, Miss Carpenter and Messrs. Riesberg, Sammon, Russell, Weston, Ambrose, Porter, Richards, Fry, Maitland, Stanley, Priest, Adams and Nevins.

Camden Chapter.

At the March meeting of the Camden chapter Henry S. Fry, organist of St. Clement's Church, Philadelphia, gave a talk on "The Organ in the Church." Every organist could well afford to heed Mr. Fry's suggestions on hymn playing, program selection, etc. We were particularly interested in his demonstration of the construction of a chorale prelude. Mr. Fry used one of his own preludes, "Lord of Heaven and Earth," as an example. The hymn tune was played alone and then various voices were developed by means of passing notes, until a well-balanced and pleasing composition was evolved.

Tuesday evening, May 5, has been allotted to the chapter for a recital, which will be a part of the music week program. This evening will be called "club night" and other music clubs of the city will be invited to contribute special numbers. Organ numbers will be played by Miss Isabel Ferris, organist of the Central Congregational Church of Edgewater

Park, and Albert C. Williams, of the First Presbyterian Church of Camden. The recital will be played on the new Hall organ in the First Presbyterian Church.

Four active members—Alta B. Perkins, Doris C. Havens, A. Graham Barnes and Albert C. Williams—and three associate members—Phoebe Wilkins, Laura B. Marlin and Helena V. Stevenson—were added to our membership list in March.

There will be a special "music week" edition of the *Cipher*, giving the recital programs of the members of our chapter.

HOWARD S. TUSSEY, President.

Central New Jersey.

The growing popularity of the organ as a solo instrument was evidenced on March 2 at Trenton, where an audience which filled the Central Baptist Church listened to the second annual members' recital. The soloists were assisted by the choir of the Central Baptist Church. The program was varied and admirably demonstrated the beauty of the newly-installed Odell organ. The program was as follows: "Chorus Magnus," played by Ruth Harrison of St. Paul's M. E. Church; *Pastorale*, First Sonata, Guilmant (Ramona C. Andrews, Central Baptist Church); anthem, "Even Me," Miller; Sixth Sonata, Mendelssohn (Isabel Hill, Gethsemane Baptist Church); Prelude in B minor, Bach, and Meditation, Klein (Paul S. McConnell, Los Angeles, Cal.); anthem, "Light at Eventide," Lloyd; bass solo, "The Publican," Vandewater (Harry S. Case); Toccata in D and "In Moonlight," Kinder (Alfred M. Masonheimer, Jr., Fifth Presbyterian Church); Gavotte in E flat, Roeder (W. Augustus White, First Methodist Church.)

The chapter was honored by a splendid article written by George I. Tilton, chairman of the publicity committee, and published in the *Trenton*, a monthly review, edited under the direction of the Trenton Chamber of Commerce.

E. G. MYERS, Secretary.

Kentucky Chapter.

The seventh public service of the chapter was held at Calvary Episcopal Church in Louisville March 22 and was so attractive to organists and the public in general that several hundred people failed to find room in the church and had to be turned away. The soloists were Esther Metz, soprano, and Earl Hadden, cellist. The organists on the program were William E. Pilcher, Jr., of Warren Memorial Presbyterian Church, who played the organ part in Brahms' "Song of Destiny," and W. Lawrence Cook of Calvary Church, who was organist for the service. The "Song of Destiny" was sung by the chorus and the offertory solo, by Miss Metz, with organ and violoncello, was Cesar Franck's "O Lord Most Holy."

Public Service at Lancaster.

The public service under the auspices of Pennsylvania state council was definitely arranged for Monday, April 27, at St. James' Church, Lancaster, Pa. On this occasion the combined choirs of St. Stephen's Episcopal Church, Harrisburg, and St. James' Church, Lancaster, sang a choral service with the massed choirs of seventy-five men and boys, which included: Magnificat and Nunc Dimittis in E flat, Baker; "In the End of the Sabbath," Targett; "The Risen Lord," Noble; Te Deum in C. Jordan.

Delaware Chapter.

A round-table dinner was held on April 2 at the McConnell restaurant in honor of E. M. Devereaux of New York, who has been appointed organist of St. John's Church, to succeed Dr. George Henry Day, who has moved to Rochester, N. Y. The newly-elected president, T. Leslie Carpenter, Mus. B., presided and welcomed Mr. Devereaux to Wilmington and the Delaware chapter, after which Mr. Devereaux gave an interesting talk on N. A. O. work.

The monthly recital was given in Old Swedes' Episcopal Church under the direction of E. Russell Catlin. Those who assisted in the recital were E. M. Devereaux of St. John's, Wil-

mer Calvin Highfield of the Delaware Avenue Baptist Church, the choir, Thomas James, cellist, and Harry Lenderman, violinist. Mr. Catlin and his assistant, Miss Loletia Chalmers, also played a number. After the recital the choir served refreshments to the chapter and those who took part. A social hour followed.

The Delaware chapter will assist the general music week committee of Wilmington by giving a series of organ recitals on the afternoons of that week from 5 to 6 p. m. Among those who will play are A. E. Devereaux of St. John's Episcopal Church and Firmin Swinnen of Christ Church.

The recital for May will be held in the Church of the Ascension, Claymont, Dela.

WILMER CALVIN HIGHFIELD, Secretary.

Dedication at Crawfordsville.

Crawfordsville, Ind., paid a tribute to the memory of one of its prominent former citizens and heard an excellent program on a large new Möller organ, March 26, when Miss Elsie MacGregor of Indianapolis gave the dedicatory recital on the instrument placed in the First Baptist Church in memory of William T. Whittington. The organ is the gift of the widow and daughter of Mr. Whittington, who was for many years a member of the church and president of its board of trustees and superintendent of the Sunday-school. Miss MacGregor, organist of the Memorial Presbyterian Church of Indianapolis, gave a program which follows: Toccata and Fugue in D minor, Bach; "Will o' the Wisp," Nevin; Trio in F major, Albrechtsberger; Sonata Cromatica, Yon; Sketches of the City, Nevin; Chorale and Fugue from Fifth Sonata, Guilmant; "Clair de Lune," Karg-Elert; "Ave Maria," No. 2, Bossi; "Song of the Basket-Weaver," Russell; Finale, from Sonata in F minor, Mendelssohn. The fact that the organ was to be dedicated and that Miss MacGregor was to preside served to fill every seat in the new church and many were turned away, unable to obtain admission.

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Vol. 6

No. 13

Contents for April, 1925

- 1 Sonus Epulantis, Wm. Y. Webbe
- 2 In Indian Summer, Wm. Lester
- 3 An Autumn Mood, Wm. Lester
- 4 Scherzo, H. Blair
- 5 Canzona, H. Blair
- 6 My Spirit Was in Heaviness, Bach-Boyd
- 7 Lyric Idyl, Palmgren-Stanley
- 8 Capriccio, Mendelssohn-Thompson.

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RECITAL PROGRAMS

Henry F. Selbert, New York City—Mr. Selbert was heard in recital at Trinity Church, Pottsville, Pa., April 14, playing a program whose crispness and attractive variety made a strong appeal. His offerings included: "Christus Resurrexit," Ravello; "Ave Maria," Schubert; "The Pygmies" (From "Hawthorne's Tanglewood Tales"), Stoughton; "Bourree et Musette," Karg-Elert; "To a Wild Rose," MacDowell; "Caprice," Sturges; Largo from "Xerxes," Handel; Chorale Prelude, "A Rose Breaks Into Bloom," Brahms; Allegro Vivace (Sonata 1), Mendelssohn; "Finlandia," Sibelius; "To the Evening Star," Wagner; Minuet, Boccherini; Toccata, Mansfield; Improvisation on Two Familiar Hymns; "The Music Box," Liadoff-Helnroth; Humoresque ("The Primitive Organ"), Yon; Concert Study for Pedals, Yon.

John J. McClellan, Salt Lake City, Utah—Among Mr. McClellan's most recent programs at the Salt Lake City Tabernacle have been these:

April 7—Concert Overture in C major, Hollins; Nocturne in E flat, Chopin; An Old Melody, arranged by organist; Favorite Mormon Hymn, "O My Father," arranged by organist; Largo from "Xerxes," Handel.

April 10—Grand March from "Die Meistersinger," Wagner; Melody in F, Rubinstein; Andantino, Lemare; "Kammenoi Ostrow," Rubinstein.

April 14—Toccata and Fugue in D minor, Bach; "Momen Musical," in F minor, Schubert; Communion in G, Battiste; "Chorus of Pilgrims" ("Tannhäuser"), Wagner.

Albert Riemenschneider, Cleveland, Ohio—Mr. Riemenschneider was assisted by the Greater Cleveland Lutheran Chorus of 200 members in his vesper recital at Baldwin-Wallace College, Berea, Ohio, the afternoon of April 19. His organ numbers were: "Symphony Romane," Widor; Three Easter Chorale Preludes, Ropartz; Sketch, Schumann; Pastoral and Finale (First Sonata), Guilmant.

At his recital March 15 Mr. Riemenschneider played: Third Symphony, Widor; Chorale Preludes, "O How Fittle" and "Lord, Hear the Voice of My Complaint," Bach; "Benedictus," Reger; "The Bells of St. Anne de Beaupre," Russell; Siciliano, Fry; Chorale in A minor, Franck.

Lynnwood Farnam, New York City—Mr. Farnam, assisted by his choir of the Church of the Holy Communion, broadcast the following program from the studio of the Skinner Organ Company Sunday evening, April 19: "Christus Resurrexit," Ravello; Musette, Lemare; "Soeur Monique," Couperin; anthem, "Jesus Lives," Walford Davies; Largo, Handel; "Carillon," DeLamarre; "Minuetto Antico e Musette," Yon; anthem, "The Promise which Was Made Unto the Fathers," Bairstow; Scherzo in E major, Gigout; "The Legend of the Mountain," Karg-Elert; Carillon-Sortie in D Mulet.

Charles H. Demorest, A. A. G. O., Chicago—In his fourth Lenten recital at the First Methodist Church of Evanston Mr. Demorest gave this program April 2: Concert Overture in C minor, Hollins; "The Angelus," Massenet; "The Little Shepherd," Debussy; Prelude to "Lohengrin," Wagner; "Flat Lux" and "In Paradise," Dubois; "Deep River," Burleigh; Toccata, Charles Demorest.

Carleton H. Bullis, A. A. G. O., Cleveland, Ohio—In his recitals at the Temple Mr. Bullis has played:

April 5—Offertoire, Dubois; "In Springtime," Kinder; Prelude in E flat, Bach; Madrigale, Simonetti.

April 12—Prelude to "The Deluge," Saint-Saëns; Novelette, Bullis; Love Song, Ferrata; Scherzo, Reger; Second Andantino, Lemare.

April 19—"Pensee Printaniere," Dethier; Sonata 4 (Allegro, Andante, Menuetto), Guilmant; Idyl, Grey.

April 26—"Vision," Rheinberger; Badinage, Wrightson; "Hymn to the Sun" ("Le Coq d'Or"), Rimsky-Korsakoff; Offertoire No. 3, Battiste; "Sunshine and Shadow," Buck.

C. Harold Elinecke, Quincy, Ill.—Mr. Elinecke, organist of Salem Church, was greeted by an audience of more than 1,000 people which filled the edifice when he gave his first recital, assisted by Mrs. P. E. Ellsworth, cellist, and Dorothy Mae Weiler, on a recent Sunday afternoon. The program included these organ selections: Concert Overture in A, Maitland; "Liebestraum," No. 3, Liszt; "March of the Magi Kings," Dubois; Vienne Melody ("Midnight Bells"), Heuberger-Kreisler; Indian Serenade, Vierbärd; "Holy Night, Silent Night," Franz Gruber (Mrs. Ellsworth, Miss Weiler, Mr. Elinecke); Symphonic Poem, "Les Preludes," Liszt.

Frank E. Ward, New York City—In his 100th recital at the Church of the Holy Trinity, played March 8, Mr. Ward, the organist and choirmaster, presented this program: Prelude in B minor, Bach; Adagio, Beethoven; Introduction and Hunting Scene, Wagner; Prelude in B flat, Chopin; Symphony No. 1 (Adagio and Scherzo), Schumann.

Other recent programs by Mr. Ward have been as follows:

March 29—Pastorale (Sonata in G), Rheinberger; Nocturne in G minor, Chopin; "The Sylphs," Berlioz; Impromptu on "Deep River," Ward; Larghetto (Coronation Concerto), Mozart; Postlude in F, Guilmant.

April 12—"Resurrection Morn," Johnston; Duetto and Spinning Song, Mendelssohn; Reverie in D flat, Bonnet; "Easter

Morning," Malling; Finale on a Tonic Pedal, Candy.

Frederic B. Stiven, Urbana, Ill.—Mr. Stiven, assisted by Professor H. J. van den Berg, pianist, played this program at the University of Illinois auditorium April 19: Sonata No. 11, in D minor (Agitato and Cantilene), Rheinberger; Springtime Sketch, Brewer; Pastorale for Organ and Piano, Guilmant; "Christus Resurrexit," Ravello; Nocturne, Op. 94, for Organ and Piano, Kroeger; "Waldeinsamkeit," Reger; "Gavotte Moderne," Lemare; Sanctus, from "Messe Solennelle," Gounod.

Ella Scoble Opperman, Tallahassee, Fla.—Miss Opperman gave the first of a series of twilight recitals for the session of the legislature in the Florida capital at the auditorium of the Florida State College for Women on the afternoon of Easter Sunday. Her selections were: "The Palms," Faure; "Funeral March and Song of the Seraphs," Guilmant; "Resurrection Morn," Johnston; "The Angelus," Bonnet; Folk Song, Op. 7, No. 8, Bonnet; Catalanian Rhapsody (Cadenza) for pedal alone, Bonnet.

Archibald T. Davison, Cambridge, Mass.—Professor Davison gave the following program in a recital at Appleton Chapel, Harvard University, on the afternoon of March 31: Prelude in D major, Bach; Andante Cantabile, Franck; Allegro and A lago (Sixth Symphony), Widor; Verset, Ropartz; Sketch, Schumann; Pastorale and Finale (First Sonata), Guilmant.

Edward Shippen Barnes, New York City—Mr. Barnes gave the following program in a recital at Wellesley College March 5: Prelude and Fugue in G, Bach; Romance, Renner; Allegro and Scherzo (from Second Symphony), Vierne; Allegro and Scherzo (from First Organ Symphony), "Chanson" and Rhapsody (from Second Organ Symphony), Edward Shippen Barnes; Allegro Moderato (from Trio Sonata in E flat), Bach; "Sieste," Laurens; Prelude-Marche, Franck.

Charles Heinroth, Pittsburgh, Pa.—In his recital at Carnegie Music Hall on the afternoon of March 29 Dr. Heinroth played: Overture to "Oberon," Weber; Berceuse from "Jocelyn," Godard; Hungarian Dance in D flat, Brahms; Sonata in the Style of Handel, Wolstenholme; "Arpa Notturna" and "Speranza," Yon; Fugue in G minor (The Little), Bach; Gavotte from "Iphigenia in Aulis," Gluck; Brahms; Polonaise in A major, Chopin.

Easter music was the feature of Dr. Heinroth's program at Carnegie Music Hall on the afternoon of April 12. The offerings included: Hallelujah Chorus, from "The Messiah," Handel; Andante in G (Song of Hope), Battiste; Spring Song, Mendelssohn; Pastorale, "To a Wild Rose," MacDowell; Resurrection Morn," Johnston; "Sonata Pontificale," Lemmens; "The Bee" and "The Cuckoo," Lemire; "Exultemus," Kinder.

H. Frank Bozyan, New Haven, Conn.—In Sunday afternoon recitals at Woolsey Hall, Yale University, Mr. Bozyan has played these programs:

March 15—Prelude and Fugue in C minor, Bach; Pastorale, Franck; Scherzo from Fourth Symphony, Widor; Prelude on "Iam sol recedit igneus" and Dorian Prelude on "Dies Irae," Bruce Simonds; Intermezzo from E flat minor Sonata, Rheinberger; Etude in D minor, Bonnet; Toccata in F sharp minor, Mulet.

March 22—Rhapsodie No. 2, Saint-Saëns; Andante from Fourth Trio Sonata and Prelude and Fugue in B flat major, Bach; Allegro Vivace from First Symphony, Vierne; Meditation, H. Leroy Baumgartner; "Symphony Romane," Widor.

Homer Whitford, Hanover, N. H.—Mr. Whitford played a program of works by French composers in Rollins Chapel at Dartmouth College March 24. His selections included: "Variations de Concert," Bonnet; "En Bateau," Debussy; Toccata from Fifth Symphony, Widor; Meditation from "Thais," Massenet; Minuetto, Bizet; "The Swan," Saint-Saëns; Finale from First Symphony, Vierne.

Musical programs for holy week services in Rollins Chapel included:

April 9—Intermezzo, Pastoral Sonata, Rheinberger; "Gethsemane," from "The Life of Christ," Malling; Passion Chorale, "O Sacred Head," Hasser-Bach; Funeral March and Seraphic Chant, Guilmant.

April 10—Prayer from Gothic Suite, Boellmann; Chorale Prelude, "O Man, Bemoan Thy Great Sin," Bach; "Fling Wide the Gates," from "The Crucifixion," Stainer; Good Friday Spell, from "Parsifal," Wagner.

Dr. Humphrey J. Stewart, San Diego, Cal.—Dr. Stewart, municipal organist of San Diego, gave a recital April 2 at Trinity Church in San Francisco. He played as follows: First Sonata in F minor, Mendelssohn; Fountaine Reverie, Fletcher; Short Fugue in A minor, Bach; Largo in G, Handel; "Ancient Phoenician Procession," Stoughton; "The Bells of Aberdovey," Stewart; Sonata, "The Chambered Nautilus," Stewart.

Russell H. Miles, Urbana, Ill.—In the University of Illinois recital Sunday afternoon, April 5, Mr. Miles played: Third Sonata in C minor, Guilmant; "Lamentation" (request), Moussorgsky; Canzonetta, S. Marguerite Maitland; "La Soiree dans Grenade," Debussy; Prelude, Berwald.

Miss Edith Lang, Boston, Mass.—Miss Lang, organist of the Exeter Street Theater, played the following program in a recital in the series at Wellesley College March 26: Devotional—Prelude in C minor and Chorale, "O Sacred Head Now Wounded," Bach, and Improvisation on

a Familiar Hymn Tune. Descriptive—"The Optimist," Maitland; "Sunrise," Jacob; "Dreams," Stoughton; "At the Merchants' Gate" (Kleff Processional), Moussorgsky; "Chinoiserie," Swinnen; "Marche Russe," Schminke; "Swing Low, Sweet Chariot," Diton; Concert Toccata, Mansfield.

Miss Lang has played the following recent programs on the Skinner organ at the Boston City Club and they have been broadcast by station WNAC:

March 12—Grand March, Salome; Spring Song, Mendelssohn; "Juba Dance," Dett; "Blue Danube" Waltz, Strauss; "Pilgrims" Chorus, Wagner; Overture, "Merry Wives of Windsor," Nicolai; Meditation from "Thais," Massenet; "Marche Heroique," Saint-Saëns.

April 2—Triumphant March, Grieg; Melody, Dawes; Ballet Music (from "Rosa-munde"), Schubert; "The Palms," Faure; "Amaryllis," Ghys; "To the Spring," Grieg; "Chinoiserie," Swinnen; Love Song, Friml; "All Through the Night," Old Welsh Air; "Sanctus," Gounod.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral April 6 Mr. Kraft was assisted by Mrs. Lincoln Dickey, soprano. The organ selections were: Allegro maestoso, from Sonata in G, Elgar; Chorale Preludes, "O Man, Bemoan Thy Sin" and "O Sacred Head," Bach; "Gethsemane," Malling; Fugue in D major, Guilmant; "In Memoriam," Bourdon; Fountain Reverie, Fletcher; "Ave Maria," Schubert; Serenade, Rachmaninoff; "In Paradisum," Dubois; Toccata, "Thou Art the Rock," Mulet.

Mrs. Grace Bartlett, Honolulu, Hawaii—A series of four Lenten recitals was played by Mrs. Bartlett at the Christian Church on Tuesday evenings, March 17, 24 and 31 and April 7. Among the programs were the following:

March 17—Second Suite, Rogers; "Night," Jenkins; Madrigale, Simonetti; "Indian Lullaby," Korsakoff; "Adoration," Borowski; Chorale, Hecker; "The Curfew," Horsman; "O, the Lifting Springtime," Stebbins; "A Cloister Scene," Mason; Concert Prelude, Kramer. March 24—"Finlandia," Sibelius; "Chant du Bonheur," Lemare; Andante from Fourth Symphony, Widor; "Song of Sorrow," Nevin; Humoresque, Dvorak; "Grand Choeur," Cummings; "Gesu Bambino," Yon; Cantilena, Golterman; "Will o' the Wisp," Nevin; "Hymn of Glory," Yon.

April 7—Evensong, Johnston; Vorspiel to "Parsifal," Wagner; Sketches of the City, Nevin; Largo from "New World" Symphony, Dvorak.

Frank H. Mather, L. R. A. M., A. R. C. M., Rutherford, N. J.—On a visit to Bermuda in April Mr. Mather played the following program in a recital at St. Paul's Church, Paget, on April 13: Sonata in A minor, Rheinberger; Berceuse, Dickinson; Festival Toccata, Fletcher; "To a Wild Rose," MacDowell; Grand Offertoire in A minor for Easter Day (by request); Battiste; "Suite Gothique," Boellmann; Russian Boatmen's Song on the River Volga; "Chant for Dead Heroes," Gaul.

Alexander McCurdy, Jr., Morristown, N. J.—Mr. McCurdy, who has been appointed organist and choirmaster of the Church of the Redeemer, gave his first recital in that church, before a large audience, on the afternoon of Palm Sunday. His offerings included: "Variations de Concert," Bonnet; "Ave Maria," Schubert; "Christ Triumphant," Yon; Sketch in F minor, Schumann; "Will o' the Wisp," Nevin; "Reve Angelique," Rubinstein; Triumphal March, Costa; "Angelus" (from "Scenes Pittoresques"), Massenet.

Daniel R. Philippi, Pittsburgh, Pa.—Mr. Philippi, who returned to the organ at the Church of the Ascension in April after a prolonged illness, gave the following programs in his Sunday evening recitals:

April 5—Chorale in A minor, Franck; "To a Wild Rose" and "To a Water Lily," MacDowell; Londonderry Air, Old Irish; "The Palms," Faure; Chorale Prelude, "All Glory, Laud and Honour," Bach; Finale in D minor, Guilmant.

April 12—Prelude to "Parsifal," "To the Evening Star," Prize Song and "Dreams," Wagner; March from Occasional Oratorio, Handel.

April 19—Toccata and Fugue in D minor, Bach; "In Paradisum," Dubois; "Lo, a Rose Bursts Into Bloom," Brahms; "Ave Maria," Bach-Gounod; "Vision," Rheinberger.

April 26—Prelude in B minor, Bach; Pastorale in A, Guilmant; "Evening Bells and Cradle Song," Macfarlane; Nocturne, "Midsummer Night's Dream," Wagner; March from Occasional Oratorio, Handel.

This series of Sunday evening recitals, which begin at 7:45 p. m., will continue throughout the month of May. They will be discontinued during the summer months and resumed in October.

Rollo F. Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the following numbers at the North Baptist Church, Camden, N. J., Sunday evening, March 29: Scherzo Symphonique, Russell King Miller; Adagio in A minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Minuet, Boccherini; Third Nocturne, Liszt; Concert Overture in A, Maitland; Improvisation on "Abide with Me" (by request).

Raymond Allyn Smith, Chicago—In a short recital at the Morgan Park Methodist Church on the evening of March 22 Mr. Smith, organist and director at the Winnetka Congregational Church, played this program: "Benedictus," Reger; "Moonlight," Kinder; "Will o' the Wisp," von Flotow.

Nevin; Russian Boatmen's Song on the Volga River, arranged by Eddy; "The Enchanted Forest," Stoughton; "To the Evening Star" and "Pilgrims" Chorus, from "Tannhäuser," Wagner.

Alban W. Cooper, Binghamton, N. Y.—Mr. Cooper, organist and director at the First Presbyterian Church, gave a recital before an audience of more than 250 people at the North Presbyterian Church April 3. His offerings were: Canzonetta, Rheinberger; Fugue in E flat ("St. Ann's"), Bach; Andante Cantabile (Fourth Symphony), Widor; Fugue alla Handel, Guilmant; Berceuse (En style libre), Vierne; Meditation, Fred Gostelow; Prelude in C sharp minor, Vodinsk; "Echo Bells," Brewer; "Voix Séraphique," Maunder; Toccata in D, Kindred.

Axel Skjern, Bloomington, Ind.—Mr. Skjern, head of the piano and organ department at Indiana University, gave two recent Sunday afternoon recitals at Trinity Episcopal Church, playing before crowded houses. The programs were:

April 12—"Easter Dawn," Claussmann; "Messe de Mariage," Dubois; "Benediction Nuptiale," Saint-Saëns; Pastorale, Cesare Franck; "Easter Day," Loret.

March 29—Toccata, Merulo; Moderato (Dorian Mode), Frescobaldi; Larghetto, Purcell; Alla Capella, Purcell; Chorale Vorspiel, "Herr Christ Der Einig Gottes Sohn," Buxtehude; Toccata in D minor, Bach; Three Danish Easter Hymns, "Kongernes Konge Ene Du Kan," E. Horneman; "I Fjerne Kirkestaarne," Weyse, and "Her Samles to Hjerter," Hartmann; "Gethsemane," Malling; "Stabat Mater Dolorosa," Lemaigre.

Mrs. James R. Elliott, Kansas City, Mo.—Mrs. Elliott, organist of Trinity M. E. Church, gave the dedicatory recital on a Kilgen organ in the First Presbyterian Church of Independence, Mo., April 5. She played as follows: "Suite Gothique," Boellmann; Largo, Handel; Toccata and Fugue in D minor, Bach; "Christmas Evening," from "Sicilian Suite," Mauro-Cottone; "The Primitive Organ," Yon; Italian Rhapsody, Yon; Variations on an American Air, Flagler; "Marche Chantpetre," Boex; Overture to "William Tell," Rossini.

Lorenzo Pratt Oviatt, St. Augustine, Fla.—Mr. Pratt has played these programs in his twilight musicales at the Memorial Presbyterian Church:

April 12—"Awake! The Trumpet's Lofty Sound," Handel; Variations on an Ancient Easter Hymn, Deplantay; Barcarolle, Hoffmann; Spring Song, Hollins; Chorale in A minor, Franck; Bell Rondo, Morandi; Toccata (Symphony 5), Widor.

April 5—Largo, Handel; Gavotte, Gluck-Brahms; "Ave Maria," Schubert; Evening Song, Schumann; "War March of the Priests," Mendelssohn; Sonata Cromatica, Pietro Yon; "The Nightingale and the Rose," Saint-Saëns; "Will-o-the-Wisp," Gordon B. Nevin; "The Garden of Iram," Stoughton; Sortie, Ropartz.

Ernest Dawson Leach, Scranton, Pa.—Mr. Leach, organist of the Church of the Good Shepherd, played the following program in a noonday recital at St. Luke's Church April 3: Scherzo in G minor, Blum; Intermezzo in D flat, Hollins; Largo, Handel; Third Organ Sonata, Mendelssohn; "To a Water Lily" and "To a Wild Rose," MacDowell; Berceuse, Hjelmski; Festival March in D, Faulkes.

Harold D. Smith, Ithaca, N. Y.—In his recitals at Cornell University Professor Smith, the university organist, has played:

April 3—Prelude to "The Deluge," Saint-Saëns; Sonata 6, Mendelssohn; "Chant du Voyageur," Paderewski; Scherzo, Ferrata; "Träumerel," Strauss; Toccata, from Symphony 6, Widor.

March 27—Fugue from Eighth Suite, Handel; "Noel," D'Aquin; Gavotte, Wesley; Prelude to "Lohengrin," Wagner; Elegy and "Peasants' Song," Grieg; "Piece Heroique," Franck.

Miss Ellen M. Fulton, Scranton, Pa.—Miss Fulton, organist and director at the Second Presbyterian Church, played the following program in a recital at noon March 20 in St. Luke's Church: First Organ Sonata, Mendelssohn; Cantilene, Mendelssohn; "To a Water Lily" and "To a Wild Rose," MacDowell; Berceuse, Hjelmski; Festival March in D, Faulkes.

Lillian K. Englehardt, New York City—Miss Englehardt, organist of the First Methodist Church of Elmhurst, L. I., gave the following program at the Town Hall on the evening of March 20: "Allegro Symphonique, Day," "The Nightingale and the Rose," Saint-Saëns; "The Swan," Saint-Saëns; Caprice, Sheldon; Venetian Love Song, Ethelbert Nevin; Finale, First Symphony, Vierne.

Frank Van Dusen, Chicago—Mr. Van Dusen gave the following program in a recital at the Fourteenth Church of Christ, Scientist, April 21: "Prelude to 'Lohengrin,'" Wagner; Gavotte, Loret; March (Suite No. 1), and Toccata, Rogers; "St. Ann" Fugue, Bach; "Liebestraum," No. 3, Liszt; "The Swan," Stebbins.

George B. Kemp, Jr., Highland, Ill.—Mr. Kemp gave the following program in a recital broadcast from station WGBF on the Wicks three-manual organ in the Central Methodist Church, Evansville, Ind., April 14: "Pilgrims" Chorus, Wagner; Largo, Dvorak; Intermezzo from "Cavalleria Rusticana," Mascagni; "In Moonlight," Kinder; "The Bells of St. Mary," Adams; "La Cinquantaine," Gabriel-Marie; "An Indian Legend," Baron; "Dawn," Jenkins; Overture to "Martha," von Flotow.

RECITAL PROGRAMS

Charles Galloway, St. Louis, Mo.—In his recital at Washington University April 19 Mr. Galloway played the following program: "Christus Resurrexit," Ravello; "Cristo Trionfante," Yon; Sonata (No. 4), Mendelssohn; Scherzetto in F sharp minor, Vierne; "Vision," Torjussen; "Marche d'Ariane," Guilmant.

Dr. Humphrey J. Stewart, San Diego, Cal.—The following programs were played by Dr. Stewart last month on the outdoor organ in Balboa Park:

No. 1—Sonata, "The Chambered Nautilus," Stewart; "Cantilene Nuptiale," Dubois; "Isle of Dreams," Torjussen; Prelude and Fugue in G, Bach; Fountain Reverie, Fletcher; "Kamennoi Ostrow," Rubinstein; "Marche aux Flambeaux," Guilmant.

No. 2—First Sonata in D minor, Guilmant; Serenade, Widor; Sarabande and Fugetta, Couperin; "Minuet Heroique," Stewart; Prelude, "L'Arlesienne," Bizet; "The Voice of the Chimes," Luigi; "Ancient Phoenician Procession," Stough-Mendelssohn.

Edwin H. Lemare, Chattanooga, Tenn.—In his tenth recital on the new municipal organ at Chattanooga, played Sunday afternoon, April 5, Mr. Lemare's offerings were: Grand March from "Le Prophète," Meyerbeer; Serenade (request), Schubert; "Walther's Prize Song" from "Die Meistersinger," Wagner; Adagio and Allegro Moderato from Duet Sonata, Merkel (Mrs. Lemare assisting); Improvisation; Overture to "A Midsummer Night's Dream," Mendelssohn.

Raymond C. Robinson, Boston, Mass.—Mr. Robinson has played the following programs in his noonday recitals on Monday at King's Chapel:

March 15—Prelude to "Parsifal," Wagner; Dorian Fugue, Bach; Elevation, Bösl; Intermezzo (Sonata 3), Borowski; Andante, Cesar Franck; "Sœur Monique," Couperin; "Vesperale," Cyril Scott; Fléa (Symphony 4), Vierne.

March 23—Toccata, Hesse; "Vesperale," d'Evry; Sonata in E minor (No. 4), Bach; Intermezzo, Hollins; "At Twilight," Stebbins; Finale Symphony 1, Vierne.

March 30—Prelude on the Kyrie, Bach; Chorale Preludes: "Jesus Christ Our Saviour" and "O Man, Bemoan Thy Sin," Bach; Toccata in F, Bach; Reverie, Saint-Saëns; Allegretto, Wolstenholme; Andante and Finale (Symphony 2), Widor.

John S. Gridley, Cumberland, Md.—Mr. Gridley, organist of Emmanuel Church, has been playing a series of recitals at B'yer Chayim Temple in Cumberland before large audiences. On April 14 he presented a Mendelssohn program in which he included: Prelude No. 1, C minor; Wedding March ("Midsummer Night's Dream"); Sonata No. 1, in F minor; Spring Song; "Hero's March."

Other programs have been as follows:

March 1—Prayer and Cradle Song, Guilmant; Reverie, Silver; "Träumerle," Schumann; "Swan Song," Blumenthal; "Erotikon," Sjögren; Processional March, Clark.

Feb. 23—"Marche Romaine," Gounod; "Song of the Volga Boatmen," arranged by H. J. Stewart; "Hymn of Nuns," LeFebvre-Wely; Cathedral Prelude and Fugue (in E minor), Bach; Menuet in G, Beethoven; Chorale No. 3, in A minor, Franck; "Salut d'Amour," Elgar; "Suite Gothique," Boellmann.

Harold B. Niver, Binghamton, N. Y.—Mr. Niver, organist and choirmaster of Christ Church, gave the following pre-Easter recital on the Skinner organ in the North Presbyterian Church: "Prelude" from Sonata No. 3, Guilmant; Bridal Song, Jensen; Sixth Sonata, Mendelssohn; "Romance," Elgar; Andante and Allegro, Bach; "Evening Song," Bairstow; Grand Processional March from "Queen of Sheba," Gounod. Charles Van Valkenburg, baritone soloist of Christ Church, assisted.

Alfred E. Whitehead, F. R. C. O., Montreal, Que.—Dr. Whitehead gave two Lenten recitals at Christ Church Cathedral, as follows:

March 21—Sonata in D minor, Rheinberger; Fantasie in E flat (Con moto and

Allegro di molto), Saint-Saëns; Three Silhouettes ("Oriente," Lullaby and Caprice), Rebikoff; Evensong (by request), Bairstow; Reverie, Bonnet; "Plece Heroique," Franck.

March 28—Prelude in E flat major, Bach; Sonata in C minor (Scherzo), Guilmant; Magnificat in D minor, Walmisley; Largo from "New World" Symphony, Dvorak; Prelude and Fugue in C minor, Mendelssohn.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker played this program in his lecture-recital at the Reed College Chapel April 14: Prelude in C sharp minor, Rachmaninoff; Prelude, Samazeulih; Festival March, Foote; Berceuse from "Jocelyn," Godard; Allegretto from "Serenade for Strings," Volkmann; "Sonata Pascale," Lemmens.

At St. Peter's Catholic Church, The Dalles, Ore., March 24, Mr. Becker played as follows: Solemn Prelude, Mailly; "Song of Hope," Batiste; Ritornello, Becker; "Pilgrims' Chorus," and Grand March (from "Tannhäuser"), Wagner; Fugue in G minor, Bach; "Caprice Viennois," Kreisler; Largo from "Xerxes," Handel; Overture to "William Tell," Rossini; "Romance sans Paroles," Bonnet; Elevation, Rousseau; "Cristo Trionfante," Yon.

Flora L. Wilson, Norristown, Pa.—Miss Wilson, a pupil at the Kinder Organ School in Philadelphia, gave a recital at the First Methodist Church April 14, with the assistance of Arthur P. Wilson, tenor, playing the following program: Allegro Appassionato, Guilmant; "Prière à Notre Dame" (from "Suite Gothique"), Boellmann; "March de Fête," Tremblay; "Will of the Wisp," Nevin; "To a Wild Rose," MacDowell; Intermezzo, Rogers; Arletta, Kinder; Concert Toccata in D, d'Evry.

Harold F. Rivenburgh, Hudson, N. Y.—Mr. Rivenburgh, organist and choirmaster at Christ Church, gave the dedicatory recital at the Estey organ in the First Baptist Church of that city on the evening of March 24. His program consisted of the following: Fanfare, "Les Chasseres," from "Le Nymph de Diane," Delibes; Nocturne, Op. 9, No. 2, Chopin; Second Arabesque, Debussy; "The Tragedy of a Tin Soldier," Nevin; Rhapsodie No. 3, Saint-Saëns; Intermezzo, Caillaerts; Fifth Symphony (Finale), Beethoven.

Miss Blanche Clemens, Washington, Pa.—Miss Clemens, a pupil of Miss Alice Andrew, A. A. G. O., gave the following program at the First Christian Church, where she is organist, on the evening of Feb. 14: Prelude and Adagio from Sonata in C minor, Guilmant; "Praeludium," Jarnefelt; "L'Arlequin," Nevin; "Gesu Bambino," Yon; Toccata, Dubois.

Carolyn M. Cramp, F. A. G. O., New York City—Miss Cramp has given a total of fifteen recitals this season at the Brooklyn Academy of Music, playing in connection with the performances of the Institute Players. Her latest program was as follows: Sonata No. 2, Mendelssohn; "Chant Seraphique," Guilmant; "Sœur Monique," Couperin; Andante Cantabile from Fifth Symphony, Tschalowsky; Intermezzo, Hollins; "To a Wild Rose," MacDowell; "Grand Chœur," Guilmant; "Ave Maria," Schubert; Scherzo from Fifth Sonata, Guilmant; "To the Evening Star," Wagner; "Grande Marche Militaire," Federlein; Gavotte from "Mignon," Thomas; Andantino in D flat, Lemare; March from "Aida," Verdi.

March 13 Miss Cramp played at the Town Hall, New York, presenting this program: Toccata, Gigout; Largo, Handel; "Variations de Concert" (with pedal cadenza), Bonnet; Meditation from "Thais," Massenet; Air from "Orpheus," Gluck; Finale from First Symphony, Vierne.

Edward Gould Mead, F. A. G. O., Painesville, Ohio—Mr. Mead gave the dedicatory recital on a Tellers-Kent organ at Springville, N. Y., in the Presbyterian Church April 8. His program was: Lenten Prelude, Battishill; "Contemplation," Saint-Saëns; Nocturne in B minor, Foote; Prelude and Fugue in A minor, Franck.

"His playing was a miracle."—Miami (Fla.) Herald, Feb. 17.

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W. Lawrence Cook, A. A. G. O., Louisville, Ky.—Mr. Cook, organist of Calvary Episcopal Church and B'Rhith Sholom Temple, gave a recital under the auspices of the Cecilian Club at the First Baptist Church, at which he played: Introduction, Allegro and Pastorale from First Sonata, Guilmant; Prelude and Fugue in E minor, Bach; "Benediction Nuptiale," Dubois; "Minuetto antico e mutetta," Yon; Pastorale, Franck; "Ave Maria," Arkadelt; Allegro Vivace from First Organ Symphony, Vierne; "Dreams," Stoughton; Chorale and Toccata from "Suite Gothique," Boellmann.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman gave his forty-fifth recital at Calvary Episcopal Church on the afternoon of March 22, playing as follows: Allegro Vivace from Fifth Symphony, Widor; Canzonetta, S. Marguerite Maitland; Prelude to "Lohengrin," Wagner; Prelude and Fugue in A minor, Bach; "Valerie," Federlein; Spring Song, Macfarlane; "Christus Resurrexit," Ravello; Military March, Schubert; "Cuckoo," from Summer Sketches, Lemare; "From Chapel Walls," Hoeck; "Hymn of Glory," Yon.

Mary Chappell Fisher, Niagara Falls, N. Y.—Mrs. Fisher has played these programs in recitals at the First Presbyterian Church:

March 6—Sonata in D minor (Introduction and Allegro; Pastorale), Guilmant; Prelude and Fugue in F minor, Handel; Adagio (Sonata in A minor), Andrews; "Elves," Bonnet; "Child's Dream," Bonnet; "Marche Religieuse," Guilmant.

March 19—Toccata and Fugue in D minor, Bach; Andante expressivo (Sonata in G), Elgar; Mountain Sketches, Joseph W. Clokey; "Cristo Trionfante," Yon; Allegro (Seventh Sonata), Guilmant.

Ray Hastings, Los Angeles, Cal.—In a recital at the First Baptist Church of San Pedro, Cal., March 24 Hastings played this program: Cathedral Prelude and Fugue, E minor, Bach; Melody, Dawes; Solemn Prelude, Hastings; "Just for Fun," Hastings; "Chorus of Welcome," Hastings; "Elsa's Dream," from "Lohengrin," Wagner; "Love-Death," from "Tristan and Isolde," Wagner; March on Themes from "The Nibelungen Ring," Wagner—Sonata.

In a Lenten recital at St. Paul's Cathedral in Los Angeles April 6 his offer-

ings included: Chorus of Welcome, Hastings; Intermezzo, "A Dream," Creatore; Preludes Numbers 7 and 20, Chopin; "The Lost Chord," Sullivan; "O Star of Eve," Wagner; "Forgiveness," Hastings.

Alice Harrison Schroeder, Eagle Rock, Cal.—Mrs. Schroeder has given the following short programs at the First Congregational Church:

March 8—"Chant Poétique," Diggle; Largo from "New World" Symphony, Dvorak; Evensong, Johnston; "The Rosary," with chimes, Nevin; "Hosannah," Dubois.

March 18—"A Shepherd's Evening Prayer," Nevin; "At Twilight," Nevin; "Romance," Diggle; "Hosannah," Wachs.

Fred Faassen, Zion, Ill.—Programs played on the Shiloh Tabernacle organ by Mr. Faassen have included:

April 15—Sextet from "Lucia," Donizetti; Fantasie, Dubois; Barcarolle from "Les Contes d'Hoffmann," Offenbach; "Träumerle," Schumann; "Finlandia," Sibelius; "Beautiful Isle of Somewhere," Pearis.

April 8—"Honest and Truly," Rose; "Bohemian Girl," Baile; "The Glow Worm," Lincke; "Marche Funèbre et Chant Seraphique," Guilmant; "The World is Waiting for the Sunrise," Seitz; "O Sole Mio," Capua.

April 5—"Send Out Thy Light," Gounod; Romance in D flat, Lemare; "Marche Pontificale," Lemmens; "Meditation a Sainte Clotilde," James.

April 1—"Call Me Thine Own," Halevy; "The Golden Wedding," Gabriel-Marie; Largo from "New World" Symphony, Dvorak; "The Nightingale and the Rose," Saint-Saëns; "Poet and Peasant" (Overture), Suppe; "Sweet By and By," Webster.

Charles Hopkins, M. A., Urbana, Ill.—Mr. Hopkins played as follows at the University of Illinois auditorium March 29: Prelude in B minor, Bach; "Trois Preludes sur des Noëls du XVI^e siècle," Boely; Melody and Intermezzo, Parker; First Symphony, Vierne; Interlude, Ferrari; Pastorale, Franck.

Harman Nicodemus, Evansville, Ind.—Mr. Nicodemus gave a recital under the auspices of the choir of the First Baptist Church, Owensboro, Ky., March 10. He was assisted by Paul Harmon, baritone. Mr. Nicodemus played the following program: First Sonata, Becker; "In Summer," Stebbins; Minuet, Beethoven; "The Bells of St. Anne de Beaupré," Russell; Spring Song, Hollins; "Prelude Heroique," Faulkes.

THREE SETTINGS OF THE NEW CANTICLE for the EPISCOPAL CHURCH SERVICE BENEDICTUS ES, DOMINE

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Benedictus es, Domine.....	12
ALBERT W. SNOW	
Benedictus es, Domine.....	12
F. M. MICHELL	
Benedictus es, Domine.....	12

NEW CHORAL PRELUDES FOR ORGAN By T. TERTIUS NOBLE

Choral Prelude on the Tune "Melcombe".....	45
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IN CHAPEL AT RIVER FOREST

Three-Manual Built by the Votteler-Holtkamp-Sparling Company for Large Lutheran Institution in Chicago Suburb.

A new organ being installed in the chapel of Concordia Teachers' College, in River Forest, a suburb of Chicago, was built by the Votteler-Holtkamp-Sparling Organ Company of Cleveland. The organ has three manuals, electro-pneumatic action, and a detached console. The entire instrument is under expression, having two swell chambers, one for the swell organ and one for the choir and great. The console will be placed on the main floor of the chapel immediately below the center of the stage, while the organ proper will be housed where the old organ was, at one side of the stage. The specifications are as follows:

GREAT ORGAN.

1. Contra Flute, 16 ft., 61 notes.
2. Diapason, 8 ft., 73 pipes.
3. Flauto, 8 ft., 73 pipes.
4. Second Violin, 8 ft., 61 notes.
5. Cello, 4 ft., 61 notes.
6. Flöte, 4 ft., 61 notes.
7. Flautina, 2 ft., 61 notes.
8. Cornet, 4 ranks, 61 notes.
9. Tuba Horn, 8 ft., 73 pipes.

SWELL ORGAN.

10. Lieblich Gedeckt, 16 ft., 73 pipes.
11. Diapason, 8 ft., 73 pipes.
12. Violin, 8 ft., 122 pipes.
13. Stopped Diapason, 8 ft., 73 pipes.
14. Fern Flöte, 8 ft., 73 pipes.
15. Salicional, 8 ft., 73 pipes.
16. Flute d'Amour, 4 ft., 61 notes.
17. Cornopean, 8 ft., 73 pipes.
18. Vox Humana, 8 ft., 61 pipes.

Tremolo.

CHOIR ORGAN.

19. Contra Viol, 16 ft., 61 notes.
20. Violin Diapason, 8 ft., 73 pipes.
21. Concert Flute, 8 ft., 73 pipes.
22. Dolce, 8 ft., 73 pipes.
23. Unda Maris, 8 ft., 122 pipes.
24. Flute, 4 ft., 61 notes.
25. Piccolo, 2 ft., 61 notes.
26. Clarinet, 8 ft., 73 pipes.
27. Tremolo.

PEDAL ORGAN.

27. Diapason, 16 ft., 32 pipes.

28. Bourdon, 16 ft., 32 pipes.
29. Lieblich Gedeckt, 16 ft., 32 notes.
30. Octave Flute, 8 ft., 32 notes.

Besides these speaking stops there are the usual couplers, twenty-three in all, fifteen adjustable combination pistons, two balanced swell pedals, the crescendo pedal, the reversible sforzando, the reversible great to pedal coupler and a sforzando piston.

This organ takes the place of the old one, which has served the large Lutheran institution for thirty-eight years—twenty-six years at Addison, Ill., the former home of the college, and twelve years at River Forest. The old instrument was built by Carl Barckhoff of Salem, Ohio, and was originally a three-manual with thirty-three speaking stops and tracker action. About twenty-two years ago it was rebuilt by George Kilgen & Son and changed to a two-manual with twenty-eight speaking stops and tracker pneumatic action. The new organ, like the old, will be used for all chapel exercises, and for practice by members of the graduating class.

The contract for a three-manual organ for St. Paul's Episcopal Church at Evansville, Ind., has been awarded to Henry Pilcher's Sons of Louisville. The organ is a gift from Samuel L. May, an Evansville business man and senior warden of the church. A special chamber will be added to the church to house the organ.

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Many Applications for the Courboin Master Class at Scranton.

Charles M. Courboin will hold his second summer master class in Scranton, Pa., from July 1 to Aug. 15, with a very large attendance, as shown by the applications received. Immediately after the class period Mr. Courboin will leave for a European recital tour.

Two of the organs in Scranton that are at the disposal of the master class were designed by Mr. Courboin. Each is a four-manual Casavant, but they have individual characteristics that make them very different. The organ in the Hickory Street Presbyterian Church was dedicated in June, 1921, Mr. Courboin playing the dedication recitals. The organ in St. Luke's Church was dedicated Feb. 19, 1924, Mr. Courboin again playing the dedication recital. The third organ is a three-manual Austin built in 1908 and designed by George Brandon, at that time organist of the Second Presbyterian Church.

Registrations are being made now for the master class by organists from Chicago to New York, reports Miss Ellen M. Fulton, 1737 Capouse avenue, Scranton, the secretary.

Recitals at Fontainebleau.

Camille Decreus, director of the Fontainebleau School of Music, announces the following concerts to be given in the new concert hall of the palace this summer:

June 30.—Organ recital by Charles Marie Widor (Inauguration of the new organ).

July 2.—Concert by Gabriel Pierne. July 6.—Organ recital by Joseph Bonnet.

July 16.—Concert by Philippe Gaubert (conductor of the orchestra of the Paris Conservatory and of the Paris Opera).

July 23.—Saint-Saëns program, arranged by Isadore Phillip.

Aug. 3.—Organ recital by Marcel Dupré.

Aug. 10.—Program of American compositions.

Aug. 27.—Organ recital by M. Jacob.

Philippi Recovers His Health.

Daniel R. Philippi, organist and choirmaster of the Church of the Ascension at Pittsburgh, who has been severely ill for several months, has recovered sufficiently to resume his work at the new Skinner organ which he has hardly been able to play since its installation. Mr. Philippi went to Atlantic City to recuperate and returned in time to give the April recitals. He will spend the summer vacation at the seashore in order further to regain his health.



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Kilgen Opened at Los Angeles.

The large four-manual organ built by George Kilgen & Son of St. Louis for St. Vincent de Paul Church at Los Angeles was used for the first time on Palm Sunday. The specification of this instrument appeared in The Diapason June 1, 1924. The organ is a gift to the church from Mrs. E. L. Doheny. N. W. Devereux is the organist.

Edwin Stanley Seder, F.A.G.O.

Professor of Organ
Northwestern University

Organist-Director,
First Congregational Church
Oak Park, Ill.

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Press Comment on Dedicatory Recital, Mar. 30:
"Displayed not only his fine technical mastery of the organ but his versatility and cleverness in revealing the pathos and humor, the delicacy and grandeur of the organ."
—Berwyn (Ill.) Beacon.

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Fourth Annual All-American Recital, Evanston, June 30
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LARGE MOLLER TO BUFFALO**Larkin Company Closes Contract for Four-Manual of 115 Stops.**

The Larkin Company, Inc., of Buffalo has closed a contract with the factory of M. P. Möller for a four-manual organ of 115 stops for its large theater in that city. The deal was negotiated by Louis Luberoff, New York and Philadelphia representative of the Möller establishment, and is announced in a telegram to The Diapason from Mr. Luberoff on April 28.

To Open Four-Manual Estey.

The new four-manual Estey organ in the First Presbyterian Church, Fort Wayne, Ind., is to be opened with a recital by Edwin Stanley Seder, F. A. G. O., May 4. Mr. Seder is also engaged to open the three-manual in St. Peter's Evangelical Church, Elmhurst, Ill., in June. This organ is a Möller. On March 30 Mr. Seder gave the opening recital on the new organ in the Presbyterian Church at Berwyn, Ill., before a large audience, and was recalled for many encores. Mr. Seder's fourth annual American recital will take place in Evanston June 30, being a feature of the summer session of Northwestern University.

Skinner for Detroit Temple.

The Skinner Organ Company is to build a large four-manual organ for the Masonic Temple of Detroit, Mich. Announcement of this important contract is made late in April. The instrument will be one of approximately seventy speaking stops and a valuable addition to the largest organs of the motor city.

Four-Manual Order to Bennett.

To the Bennett Organ Company of

Rock Island, Ill., has been awarded the contract to construct a four-manual instrument for the First Swedish Lutheran Church of Rockford, Ill.

On the evening of Good Friday the usual musical service, commemorative of the last days of Christ on earth, was held in the Church of the Covenant, Cleveland, under the direction of Dr. Charles E. Clemens. The cantata this year was the "Seven Last Words," by Dubois.

The organ in the Park Presbyterian Church at Erie, Pa., has been completely rebuilt and enlarged by the Tellers-Kent Company of Erie and was reopened on Palm Sunday.

The eighth annual summer session at Carnegie Institute of Technology in Pittsburgh will have courses of six weeks for professional musicians and for teachers and supervisors of music, beginning June 29. In addition to individual lessons in voice, organ, piano, violin, violoncello and all other instruments of the orchestra, courses will be given in elementary harmony, practical harmony, elementary counterpoint and form, history of music, dalcroze eurhythmics, technique of orchestral instruments, chorus conducting, elements of orchestration, methods of teaching music appreciation, rote songs and principles of music education.

Under the able direction of Mrs. Kate Elizabeth Fox, Moore's "The Darkest Hour" was sung at the First Presbyterian Church of Watertown, N. Y., April 5.

Under the leadership of Tom Grierson, the organist and director, Bach's "Passion According to St. Matthew" was sung at the Brick Presbyterian Church, Rochester, N. Y., on Good Friday evening by the choir of seventy-five voices.

Mrs. H. Burton, organist at St. Michael's Catholic Pro-cathedral, Grand Forks, N. D., and a resident of that city for the last thirty years, died March 23 in Minneapolis.

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RECENT NEWSPAPER CRITICISMS:

Portland (Oregon) Oregonian, Nov. 4, 1924.—Under the touch of Clarence Eddy, celebrated American organist, the instrument at the public Auditorium spoke with a majestic voice last night. * * * Mr. Eddy made his tonal mixtures with marked deliberation and exactitude, and the results fully justified his care. * * * He is an honorary member of the St. Cecilia Academy in Rome, an Officer of the French Academy, and has had honors heaped upon him, carrying the name and fame of America into the high places of art in the world.

Portland (Oregon) Journal, Nov. 4, 1924.—Clarence Eddy played the organ at the Auditorium Monday night, and convinced one that he was dealing with the King of all musical instruments. It was a King, too, that did everything the Dean of organ playing wanted it to do. * * * The Third Sonata by Felix Borowski, Chicago composer, proved a magnificent composition in four movements. The program came to a thrilling close with "Grand Choeur Dialogue" by Eugene Gigout.

Portland (Oregon) Telegram, Nov. 4, 1924.—Clarence Eddy, eminent American organist, gave a most enjoyable recital last evening at the Municipal Auditorium. Mr. Eddy is complete master of his instrument, and his program was so chosen that the tastes of all music lovers might be satisfied. * * * The most delightful number on the program was the Third Sonata by Felix Borowski, a beautiful composition, beautifully played. * * * The organist was enthusiastically received by an appreciative audience.

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Who's Who Among American Organists

John J. McClellan.

Out on the shores of the Great Salt Lake, where the Latter Day Saints have made a paradise out of a desert, there is an attraction in the form of an organ which has won more popular fame in the last three decades than perhaps any other organ. Salt Lake City has demonstrated thoroughly that when the instrument is brought to the attention of the layman in a carefully studied and systematic manner there is no difficulty in winning his admiration. Travelers by the thousands have stopped on the way to or from the Pacific coast for practically no other purpose than to hear the great organ in the Mormon Tabernacle. A fine old instrument, rebuilt and modernized in the last few years by the Austin Organ Company, and a building of world-famous acoustics have made an ensemble that has been admired far and wide.

The presiding genius of all this for a quarter of a century has been John J. McClellan, the chief of a group of five capable men who give the Salt Lake City recitals for the public. For some time last year he was compelled to relinquish his work because of a severe breakdown. Now that he has fully recovered he is back at the old bench and his eclectic programs and friendly personality are making their usual appeal.

John J. McClellan was graduated from the University of Michigan school of music at Ann Arbor in 1896. Then followed a period of European study in which he was under the tutelage of Xaver Scharwenka, Ernest Jedlicka and Alberto Jonas in Berlin. He was also a pupil of Bernhard Irrgang, organist for the former kaiser in Berlin. In 1912 Mr. McClellan again studied abroad, with von Fielitz and Jonas. He was professor of music in the University of Utah from 1900 to 1903 and dean of the Utah Conservatory from 1911 to 1918.

Mr. McClellan has been organist of the Mormon Tabernacle since 1900. Here he has played more than 4,000 recitals. In addition to this he has been heard in recitals in all parts of the country. The Tabernacle recitals are given daily and are free to the public by order of the First Presidency of the Mormon Church.

The King of Belgium, during his tour of the country a few years ago, decorated Mr. McClellan with the diploma and gold medal of the "Order of King Leopold II" as a mark of his appreciation, and also that of the queen, for the artistry displayed by the western master in the special recital given for the king and queen in the Tabernacle before over 12,000 persons, under the direction of President Heber J. Grant of the church.

Rollo F. Maitland.

Rollo Francis Maitland, organist and composer, richly endowed by nature with musical gifts, was born Dec. 10, 1884, near Liberty, Pa. His talent for music manifested itself very early in his life, he being able, through his sense of absolute pitch, to pick out tunes before he was able to talk. He attended a rural school near his home and acquired a knowledge of the rudiments of music from his father. He made his first public appearance at the age of 8 years, playing Spindler's "Charge of the Hussars" on a small reed organ—pianos being a rare luxury in that section in those days.

At the age of 13 years he entered a private school in Philadelphia to carry on his general education and studies in music. This school possesses a splendid music department, then in charge of Dr. David D. Wood, the noted blind organist and teacher, and one of the pioneer interpreters of Bach in America. Here Mr. Maitland pursued his studies in music, coming a year after he entered the school, under Dr. Wood's personal instruction in piano, organ, harmony and composition. The influence of this great man has been a potent factor in Mr. Maitland's musical career. He placed him for instruction on the violin under Henry Hahn and later under Frederick E. Hahn. Mr. Maitland acquired enough pro-

ficiency on this instrument to play the Mendelssohn and Beethoven concertos at pupils' recitals.

After graduation in 1903 Mr. Maitland located in Philadelphia, where he became active in the musical profession. In 1901, while still at school, he assumed the duties of a regular church organist. He is at present organist of the Church of the New Jerusalem, Philadelphia. In 1905 he won his fellowship in the American Guild of Organists. For four summer seasons he played violin at leading shore resorts and during the winter taught piano, organ and violin.

In 1908 he abandoned active playing and teaching of the violin and devoted himself to the piano, organ and composition. In 1911 he took a special course in piano technique with D. Hendrik Ezerman of Philadelphia, and afterward gave several successful piano recitals. He has also studied the principles of musical creation and improvisation as taught by Frederick Schlieder.

From 1912 to 1914 Mr. Maitland played one night a week at the Pennsylvania Railroad branch of the Y. M. C. A. in Philadelphia, accompanying motion pictures on the organ. He was thus one of the first organists to enter this field of work. This paved the way to his becoming, in 1914, organist of the Stanley Theater, the leading motion picture house in Philadelphia.

In 1914 he abandoned the piano as a concert instrument and has since then devoted his entire time to the organ in church, concert and theater. Recently the demands on his time have been so great for teaching and recital work that he has relinquished his position as a theater organist. He has publicly played many of the largest organs in the country, including the Wanamaker organs in Philadelphia and New York, the organs in Medinah Temple, Chicago; Carnegie Hall, Pittsburgh; the Municipal Auditorium, Springfield, Mass.; the City College, New York, and others.

Mr. Maitland's published compositions include a Concert Overture in A; a Nocturne in D and "The Optimist," for organ, and anthems for mixed voices. His unpublished compositions include a sonata for piano, one for organ, a Festival Overture for string orchestra, incidental music to Poe's "The Raven," several anthems, piano, organ and violin pieces, and songs. He is a composing member of the Manuscript Music Society of Philadelphia, sub-dean of the Pennsylvania chapter of the American Guild of Organists, president of the Philadelphia Fraternity of Theater Organists, a member of the executive committee of the National Association of Organists, and a member of the board of directors and examiner of the American Organ Players' Club.

Mr. Maitland has twice lectured before the National Association of Organists on music for the photoplay, and has contributed articles to many prominent musical journals.

William Lester.

In William Lester Chicago has a composer of whom the city may well be proud. At the same time he is an organist of high rank and a man of genial personality who radiates cheer wherever he goes.

Mr. Lester was born in Leicester, England, Sept. 17, 1889. As a boy he came to the United States and lived in Keokuk, Iowa, from 1902 to 1908. Since the latter year he has been a resident of Chicago. He married Miss Margaret Smith, a talented soprano, in 1913, and Mrs. Lester has been his valuable aid in his work. Mr. Lester was organist of the Memorial Church of Christ from 1911 to 1914; of the Second Church of Christ, Scientist, from 1914 to 1917, and of the First Baptist Church of Evanston from 1917 until the close of 1924. Now he is organist at the New First Congregational on the west side, a post held before him by many prominent organists. Mr. Lester was a pupil of Wilhelm Middelschulte in organ, of Adolf Brune in piano and composition and

of Sandor Radanovits in voice. He is equally at home as organist, pianist, accompanist, composer, choral conductor and writer on musical topics.

Among Mr. Lester's published works are about eighteen large choral works ("The Golden Syon," "The Galleons of Spain," "The Triumph of the Greater Love," "The Little Lord Jesus," "The Birth of Love," "Thyre the Fair," "The Spanish Gypsies," "The Manger Babe," "The Ballad of the Golden Sun," "The Tale of the Bell," etc.), over seventy songs ("Apple Blossoms," "May and Love," "Chinese Lullaby," "Compensation," "Echo"), several song cycles (the most popular being "From Out of the East," "Along the Hwang Ho" and "Four Love Vignettes"), about twenty organ pieces ("Threnody," "Rhapsody on Old Carols," "A Southern Sketch," "Aria," "Invocation," "Alla Toccata," "Epilogue," "In Indian Summer," "Recessional," "Autumn Sketch," "The Ebon Lute," "Souvenir Rococo," "In

chestrals and chamber music in manuscript, as well as material for piano, violoncello and other instruments.

Mr. Lester is conductor of the Lyric Ensemble, the Woman's Chorus of the Baptist Home Missionary Training School, coach-accompanist of the Chicago Artist Quartet and a member of the American Concert Group.

Ernest Prang Stamm.

Ernest Prang Stamm, the St. Louis organist and choral director, was born in that city and has spent most of his life in musical activities there. He studied organ, piano and theory with Richard Stempf, W. Malmene and Charles Galloway, in St. Louis. Later he went to Europe and continued his studies of organ, piano and theory with Hugo Kaun, Walter Fischer and Maria Avani Carreras, and at the Scharwenka Conservatory of Music in Berlin. After his study abroad, he returned to St. Louis, where he occupied the position of organist and choir director of the Church of the Holy Communion (Episcopal) for a period of ten years, and B'nai El Congregation for a number of years. He was appointed director of the St. Louis Liederkranz Chorus in 1913.

Mr. Stamm accepted the position of organist and choir director of the First Christian Church of Tulsa, Okla., in 1920 and remained there until 1922. Then he returned to St. Louis, where he is occupying the position of organist and choir director of the Second Presbyterian Church and of B'nai El Congregation.

Mr. Stamm is a member of the American Guild of Organists, the National Association of Organists and the Missouri State Music Teachers' Association, and is a Scottish Rite Mason, thirty-second degree. He was the first organist in America to present in complete form Ernest Austin's narrative tone poem for the organ, "Pilgrim's Progress," based on Bunyan's immortal story.

Dubois' cantata "The Seven Last Words" was sung on the afternoon of March 29 by the Lake Erie College choir, assisted by the Painesville Singers' Club, at the memorial hall of Lake Erie College, Painesville, Ohio, under the direction of Edward Gould Mead, F. A. G. O., organist and director at the college. The chapel, holding 550 persons, was filled to capacity.

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Holy Trinity, Which Has Awarded Contract to Skinner, Is To Have Instrument Like Those in European Cathedrals.

Holy Trinity Episcopal Church, Brooklyn, has received a gift of a large and complete organ, the contract for which has been placed with the Skinner Organ Company. Louis Robert is the organist and choirmaster of the church. A campaign was launched some time ago to raise a fund of \$50,000 to replace the Hutchings organ installed many years ago, during the administration of Dudley Buck. Late in March, when the subscriptions had reached \$37,000, a letter was received from the heirs of the late Charles J. Peabody, donor of the present organ, offering to the church an organ to cost approximately \$50,000, provided an equal sum be raised for its permanent maintenance, and that it be played at all times by a competent organist. Mr. Peabody, throughout his lifetime, had been active not only in his church life, but in many branches of social and educational service in Brooklyn.

The organ is expected to be ready for use on Sept. 25. It will follow tonally the precedents found in European cathedral instruments, having some of the famous mixtures and flutes, and will rank among the finest instruments of New York. It is said to be the first instrument in the United States to be equipped with "melody-couplers," a device which will be of great importance in promoting congregational singing. In the echo organ will be placed a "silverette" stop, a rare flute.

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Diapason, 16 ft., 61 pipes.
Bourdon, 16 ft., 61 pipes.
Diapason, No. 1, 8 ft., 61 pipes.
Diapason, No. 2, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Wald Flöte, 8 ft., 61 pipes.
Viola Dolce, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 rks., 244 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (in Swell Box), 20 notes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute Triangularia, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 5 rks., 365 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Corno d'Amore, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maria, 8 ft., 61 pipes.
Viole d'Amour, 8 ft., 73 pipes.

Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

SOLO AND ECHO ORGAN.

Gross Gedeckt, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Silverette, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 tubes.
Tremolo.

PEDAL ORGAN (Augmented).

Bourdon, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (from Swell), 16 ft., 32 notes.
Gamba (from Choir), 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.
Stopped Flute, 4 ft., 12 pipes.
Bombard, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Posaune (from Swell), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Chimes (from Echo), 20 notes.

New Cantata by George B. Nevin.

The two successful cantatas "The Crown of Life" and "The Incarnation," by George B. Nevin, both of which have been favorably reviewed in The Diapason, will be followed by a third entitled "The Gift of God." This cantata, which has just been accepted by the Oliver Ditson Company, is built on one of the most beautiful stories in the Bible, as told in John IV, of the woman of Samaria. The cantata will be issued next September.

Lawrence W. Robbins Is Dead.

Lawrence W. Robbins, a well-known Kansas City organist, died unexpectedly April 15 at his home, 1905 East Forty-third street. Mr. Robbins returned from Dallas, Tex., nine months ago and since his return had been substituting at church organs and teaching. Prior to going to Texas three years ago, Mr. Robbins had played at various Kansas City churches, including the second Church of Christ, Scientist, and the First Presbyterian. Mr. Robbins was 58 years old. He is survived by his widow, Mrs. Helen Robbins; three daughters and four sons.

Seder Plays 900 Selections.

Edwin Stanley Seder's list of compositions played without repetition from WGN station by radio has gone beyond 900. He has received many appreciative comments, some of which, coming from persons whose only means of hearing music is the radio, he values especially.

The First Presbyterian Church of Indianapolis has been broadcasting its Sunday services through WFBM with a special musical program by the church quartet and organ. Tull E. Brown is organist and director. This is the first church to broadcast from its own edifice in the Indiana city.

Noonday Lenten services at St. Philip's Cathedral, Atlanta, Ga., were

marked by special music arranged by Grace Chalmers Thomson, the organist and choirmaster. The choir sang Gounod's "Gallia" on Palm Sunday and Dubois' "The Seven Last Words" on Good Friday. During Lent the choir also sang Rheinberger's "Stabat Mater"; Maunder's "Penitence, Pardon and Peace"; excerpts from Stainer's "Crucifixion"; Gounod's "The Redemption"; Mozart's "Seventh Mass"; H. Alexander Matthews' "Life Everlasting" and Gounod's "Messe Solennelle." Several organ recitals were played by Miss Thomson.

Burt Dohner to provide a new blower and generator for the organ. When this work is completed next September, Christ Church will have one of the finest organs in the Miami Valley.

Two highly successful programs given recently in the Second Presbyterian Church of Nashville, Tenn., were an "old familiar melody program" and a "favorite melody program," directed by Fagan Thompson, with Miss Mary R. Smith at the organ. Miss Smith presides over a Möller organ installed last fall.

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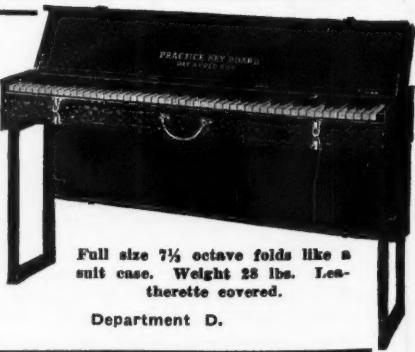
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., April 22.—It is noted among the changes in organ positions this spring that Edgar Jacobs Smith, treasurer of the New England chapter, A. G. O., has been playing at the Congregational Church, Meeting House Hill, in place of Malcolm Lang, who has gone to Europe for a season. Mr. Lang has more recently been the conductor of the Cecilia Society. Frederick N. Shackley, who resigned his position in Brockton, is now playing at the Dudley Street Baptist Church, Roxbury.

The Easter festival brought no especially new features in the matter of music. At least two Episcopal churches marked holy week by rendering "Tenebrae," an office practically never heard outside of the Roman Catholic Church in Boston. At the Church of the Advent, under the direction of Alfred Hamer, organist-choirmaster, the choir of boys and men sang this office on Wednesday night in holy week. A second chorus choir from the New England Conservatory of Music under the direction of Wallace Goodrich sang motets at this time. Less heralded, the office of "Tenebrae" as recently published by the Plainsong Society in London, in a practically unabridged form, was sung at St. John's Church, Roxbury Crossing, under the direction of the rector, Father F. W. Fitts, and the organist-choirmaster, Richard G. Appel.

This spring the Candle-light Orchestra gave a performance of eighteenth century music at Jordan Hall on the afternoon of Palm Sunday. It is of interest to record in this connection that Richard G. Appel, of the staff of the Boston Public Library, played Handel's Ninth Organ Concerto with the orchestra. Thus far Boston seems to have been slow in giving performances of organ concertos in their original form.

The Lenten season was observed fully in a musical way at Grace Episcopal Church, Salem, under the direction of Harris S. Shaw, organist-choirmaster. With noted soloists to supplement a chorus of forty voices, there were sung the "Messiah," "St. Paul," "Elijah," "The Holy City," "Gallia," "Stabat Mater" (Rossini), "Redemption," "Seven Last Words" (Dubois) and "Olivet to Calvary" (Mauder).

At the Cathedral Church of St. Paul on Friday evenings during Lent the music under the direction of Arthur M. Phelps was of the highest order. Choirs of men and boys and men and women, either as single groups or with combined forces, sang the following works: "Adoramus Te," Palestrina; "I Wrestle and Pray," Bach; "Come unto Me," from "St. Matthew Passion," Bach; "O Light Everlasting,"

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Bach; "115th Psalm," Mendelssohn; "God's Time is the Best," Each; "Five Sayings of Jesus," Davies; "Gallia," Gounod; "Christus," Mendelssohn, and "The Crucifixion," Stainer.

George Mendall Taylor, who was well known a generation or more ago, died recently in Cambridge, where he was long organist and choirmaster of the Harvard Street Unitarian Church. For seventeen years he was in charge of the music at West Church, Boston, and for thirty years played the afternoon service at the Bulfinch Place Church.

Arthur H. Ryder, organist and choirmaster at St. Paul's Church, Dedham, is rejoicing in the fact that the three-manual organ in this church is being rebuilt and considerably enlarged.

A summer school for church music will be held in conjunction with the conference for church work at Wellesley College, June 22 to July 2, with the following faculty in charge: Healey Willan, Mus. Doc., F. R. C. O., Toronto; Wallace Goodrich, dean of the New England Conservatory of Music; William Henry Hall, Mus. D., Columbia University, New York, and A. Vincent Bennett, B. D., Episcopal Theological Seminary, Cambridge. The courses of instruction as outlined include improvisation, plainsong, boy choir training, choir leadership, hymn studies, anthem studies, ritual music of the church, music in the church school, etc. Lectures and discussions, social evenings, organ recitals, visits to and services held in the medieval chapel on the Cram estate in Sudbury, Mass., and the Leslie

Lindsley Chapel, Emmanuel Church, Boston, supplement the work of the school.

Music Department for Princeton.
Replying to a petition by undergraduates and two members of the faculty, Dr. John Grier Hibben, president of Princeton University, announced April 15 that the university had for some time been considering the establishment of a department of music. Dr. Hibben said that the continued advocacy of such a project by Dr. Alexander Russell, director of music and university organist, had much to do with the consideration given the project and that the petition would be placed before the board of trustees. Dr. Hibben intimated that it is a question of funds which has prevented inclusion of music study on the university curriculum.

Russian Music on Piano and Organ.
A program of Russian music was presented at the community musical vesper service in the Glen Ridge Congregational Church at Glen Ridge, N. J., April 5, under the direction of Mrs. Fay Simmons Davis, the organist. Elsie Hand-Klinger, pianist, assisted in piano and organ selections, which included the "Song of the Volga Boatmen," a "Song without Words" by Rebikoff, an Andantino by Iljinsky and the "Kammenoi Ostrow" of Rubinstein.

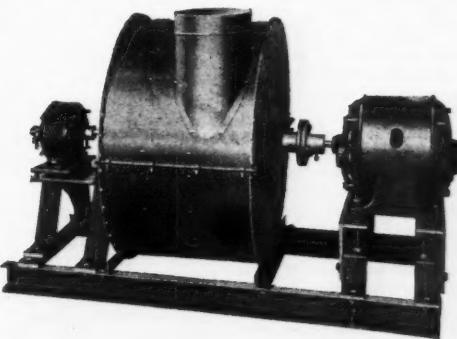
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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, Publisher.

Address all communications to The Diapason, 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to foreign countries (including Canada), \$1.25. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, MAY 1, 1925.

YEAR OF CONVENTIONS.

Our faithful co-worker Dr. Thompson digresses this month. Not satisfied with his always interesting and valuable disquisition on the latest music for the choir, he adds a coda in which he permits a full heart to give expression to its feelings on the value of a communion of saints among organists. It is all outside his department, but Dr. Thompson has a knack for putting things so aptly that we ask our readers to refer to the last paragraph of his column and ponder it.

To us it is an old story. Some years ago we made the same discovery made more recently by the Albany scholar. We had looked upon conventions somewhat as we do upon county fairs—a fine place for prize animals to exhibit themselves and for the rural population to look upon them in admiration. Well, maybe so it is; and we will say that for the rural organist class to which we belong it is a real privilege to become acquainted with the prize animals of the organ world and to hear the best of them play on the best of organs. A county fair, well conducted, is, after all, the greatest stimulus the farmer receives in his year's work, so why should not the homely simile stand?

This year the organists of the United States have a double privilege. In place of only the N. A. O. annual gathering, there will be also the A. G. O. convention. The former will be in Cleveland in August and the latter six or seven weeks earlier in Chicago. Any organist who does not borrow, or steal—or earn—enough money to go to one of these meetings is cheating himself out of one of the best privileges of his life. If you have attended these conventions in the past—those of the N. A. O. every August and the less frequent but very excellent ones of the Guild—especially the last one at Oberlin—you do not need all this admonition or the argument of Dr. Thompson to bring you from the east or the west to these central western cities for the recreation and spiritual refreshment offered. But this appeal is to those who have never attended.

Chicago is making preparations to show its hospitality in June. Our weather at that season is splendid, with the breezes fresh from the lake. Our city has famous organs and the best hotel accommodations to offer, and many a lure for the sight-seer and the shopper. It is the easiest place on earth to reach, for every railroad leads to Chicago and terminates there. The program is enough to tempt anyone who cares for good organ playing.

And Cleveland is a city of real organ culture—a city boasting a wonderful municipal organ and such lights in the organ world as Rogers, Kraft, Clemens, Riemenschneider—having spelled

out that name our typewriter refuses to continue with the long list. We would not miss that August meeting if we had to cut out one meal a day all next winter.

Such splendid opportunities for all of us are something to enjoy with a spirit of gratitude. We hope at least a thousand American organists will heed our advice and do so.

THAT FOREIGN PERIL.

Let us do a little plain speaking on a subject which has annoyed some American organ builders. It is the absurd talk of persons who are inaccurately informed (or who desire to inform others inaccurately), that there is to be an influx of organs built in Germany. The Diapason has not considered this matter of sufficient importance previously to waste any space on it. But we note in a clipping from an eastern newspaper that Dr. Frederick Walcker, of the noted organ building firm in Germany, who within the last month has made a visit to the United States, is quoted as saying that he "was making a tour of this country to learn about the features which enabled the American instrument makers to monopolize the home market and also to compete in the markets of the world."

The answer is not difficult to formulate. If he had remained on this side of the water long enough to obtain a clear insight into the success and the magnitude of the American organ building profession, Mr. Walcker would have seen it plainly. It lies in nothing more or less than the superiority of the American-built organ.

Ask any of the organ virtuosos from foreign shores who have visited America in the last few years and they will substantiate what we say. Not one of them but who has gone back with a sigh when he thought of the eighteenth century instruments to which he was returning.

We are not trying to belittle the great builders of England, France and Germany and their wonderful creations. They have done things that make organ history, and are doing them today. Occasionally, perhaps, you may find some quality in a foreign instrument that is not duplicated here, just as you will find the converse. Mechanically no honest builder in Europe claims that he is up to the Americans. Does any appreciable number of American organists of any standing wish to forego the conveniences provided for them by the inventive genius of American builders or to deprive themselves of the tonal possibilities likewise perfected on this side?

Cheap foreign labor and present exchange rates may create a temptation for a few un informed purchasers to yield to the always weak price argument and one or two glib salesmen who endeavor to sell German export products in the United States on this price basis may dispose of an organ now and then, but we are convinced that every installation they make will prove a potent argument against them with future prospects.

In other words, let us tell Mr. Walcker that the brains of the American builder and the commonsense of the American organ purchaser are the great obstacles to progress in his efforts to create a market for himself here.

AND IT WEIGHS TEN TONS

"The organist of the Hippodrome opens all the throttles on the organ and keeps both feet and hands working at top speed to keep up with the adventures of 'Fearbound,'" writes the impassioned "movie" critic of a large daily paper in a prominent northwestern city. And down in a big city in the southwest the inspired reporter of the leading newspaper says among other things too numerous to repeat concerning the latest organ in that city that "it weighs ten tons," and proceeds with the object, apparently, of demonstrating that it is worth its weight in gold, by stating:

"All of the pipes speak in four different tones and are interchangeable from one manual to another. Over 300 miles of electric wire is used in construction. In addition to these myriad speaking pipes this splendid instrument contains all of the traps and effects, giving the organist all the range of

selection from a doleful dirge to the jazziest of jazz, to say nothing of the grand arias that lie between."

Evidently fearing that his language is not sufficiently technical, he goes on to say, rather naively: "Musicians will better understand the wonderful instrumentation the organ contains by reading the following list," and the stops are then listed.

Nature indeed is wonderful, as evidenced by the myriad pipes that speak in four different tones.

One of our little pet peeves is to have a reader send us a complete, unabridged copy of a sixty-page Sunday paper and expect us to find the little item about him, tucked away comfortably on page 47. It takes a lot of time, clutters up the mail and makes the waste-basket groan.

According to an Associated Press dispatch from Berlin, Passau, in Bavaria, is to have "the largest church organ in the world"—No. 45, we believe, under that classification. According to the dispatch builders are at work reconstructing the great organ in the cathedral at Passau. Its present sixty-seven stops will be increased to 170. It will have five manuals.

So many letters have been coming in lately to the National Bureau for the Advancement of Music from people in foreign countries seeking its literature that Mr. Tremaine, the director, has made a little investigation of the correspondence of the bureau outside the United States during the last year. The result is a significant indication of the rapid spread of the bureau's influence far beyond the national borders. The number of publications requested in the letters ranged in most cases from two to twenty, but in one case it was fifty-five. In responding to foreign demands the bureau charges for its pamphlet literature at the printing cost price, instead of supplying it free in single copies as is done at home.

Seems to Be Spoofing Us.

Los Angeles, Cal., April 20.—Editor of The Diapason: For the benefit of tourists it will be our privilege from time to time to give a thumbnail sketch of some of our local organists. First choice naturally falls on our distinguished confere, Dr. Dinty Moore. Dr. Moore was born of poor but musical parents and at an early age showed his keen appreciation for music by being lulled to sleep by the saxophone played by his father, who, it is said, became an expert after three lessons by correspondence. Dr. Moore began the study of music when he was 5 years old, his first teacher being his younger sister. From then on his progress has been remarkable. He has attended "master classes" in almost every state in the union and has studied abroad, where he took three lessons from Professor I. R. Phunck, the eminent organist of Bullsonia. At present Dr. Moore is organist and choirmaster of St. Kraktaus, known locally as the "corned beef and cabbage church." Here Dr. Moore has a splendid choir of seven voices, four of the sopranos having sung in the choir for some thirty-five years. Dr. Moore makes a specialty of the larger works of the Russian school. To hear these magnificent unaccompanied works accompanied on the vox humana (which enables the doctor to fill in the missing parts), is an experience that no tourist to southern California can afford to miss. Dr. Moore presides at the console of a large nine-stop organ on which he has given many recitals. To hear him play the "Lost Chord" of Handel and the mighty "Largo" of Sullivan is to realize that you are in the presence of a master. Few organists, if any, equal him in the use of the chimes, vox humana and tremolo. Dr. Moore cordially invites any visiting organist to meet him after any of the services, when he will be glad to show them over this fine instrument.

SOUTHERN CALIFORNIA.

Alban W. Cooper to Elizabeth, N. J.

Alban W. Cooper, organist and choir director at the First Presbyterian Church of Binghamton, N. Y., has accepted a call to Trinity Episcopal Church at Elizabeth, N. J. He will move to Elizabeth to take charge at his new post on May 1.

The Free Lance

By HAMILTON C. MACDOUGALL

As a musician—and strictly between ourselves as musicians—have you not always felt a little superior to poets, painters and sculptors in this particular respect, namely, that music could not under any circumstances be utilized to convey immorality? I have been proud of my service in an art which, while non-moral, could never become immoral. We hear it said that music is entirely outside the field of ethics; it has its own ethics, to be sure, but they are concerned with pure sound and not with sound as the expression of idea.

My confidence in this position was somewhat shaken the first time I heard a concert performance of the Paris version of the Venus music from "Tannhäuser." I am a sincere and ardent admirer of Wagner's music, but I do not like the suggestiveness of the Paris version. In the same way and to a very much greater degree Scriabin's "Poem of Ecstasy" does not sound to me like clean music. Although I am a New Englander I do not think I am squeamish, for I have lived a good many years, and have used my eyes and ears to good purpose.

And now comes along "Sinjon Wood," a contributor to Musical Opinion, who writes about Scriabin in the January number, page 36: "This composer was a degenerate pure and simple. * * * The original score of 'Ecstasy' was covered with pornographic remarks of the obscene description, fact which I have on the excellent authority of one who has seen it." Let me suggest that these lamentable obscenities were added to the score after it passed out of Scriabin's possession. For myself I will resist with all my power any suggestion that music can be made the vehicle of low, vulgar or debasing ideas.

My thoughts turn with relief from music of the super-emotional type of the "Poem of Ecstasy" to things like the oratorio choruses of Handel, the Preludes and Fugues from the "Well-Tempered Clavichord," the movements from the chamber music of Haydn, Mozart, Beethoven, Mendelssohn, Schumann and Brahms; here is noble music fit for human nature's daily food, pure and sweet, not hysterical, not illustrating tales of murder and lust. Those of us who have unthinkingly yielded to the craze for program music on the principle that even if it was impossible for music to convey intellectual ideas it did no harm to "play" that it did, are face to face now with the proposition that if music can illustrate anything at all it can be brought into service for the disgusting as well as for the beautiful; that if a composer is a case for the psychopathic hospital he can use his art to illustrate lewdness as well as to help us to hear what sounds on the mountain tops. Are you not glad that Stravinsky—little fellows like Arthur Bliss are following his lead—is writing absolute music—or thinks he is?

It was a most interesting experience today, hearing after an interval of fifteen years Strauss' "Heldenleben." It is a long work (about forty-five minutes) and complicated. It now seems a curious mixture of styles. There are melodies of the thosy-moosy type and melodies of the sophisticated type; there is organization effected by recurrence of themes; there is great variety of rhythm; and yet it seemed as if it took Strauss a very, very long time to make his points—he is like a raconteur who is unconsciously long in getting to the joke's climax. The battle, too, is a feeble affair if one judges by the number of the wounded or dying. Honegger, Milhaud, Stravinsky, Schoenberg et al. have killed off all the old-fashioned discord mongers.

When one reflects upon the pretty pass to which music has been brought by the programists, the super-senti-

mentalists, and the super-emotionalists, how silly sounds the old cry. "Music is the language of the emotions!"

OPENS BARTHOLOMAY WORK

Kinder Gives Recital at First Reformed Church, Philadelphia.

The First Reformed Church of Philadelphia, at Fiftieth and Locust streets, has a new organ built by F. A. Bartholomay & Sons, the Philadelphia builders. It was dedicated on the evening of March 31 with a recital by Ralph Kinder of the Church of the Holy Trinity.

The nucleus of the instrument is the old organ, originally installed forty-two years ago in the old edifice of the First Reformed Church and then regarded as one of the best organs in the city. As rebuilt and modernized by the Bartholomay factory it has thirty-six stops and 2,335 pipes. The console, chests, etc., are all new. The specifications are as follows:

GREAT.

Open Diapason, 16 ft.
Major Diapason, 8 ft.
Second Diapason, 8 ft.
Viol d'Gamba, 8 ft.
Dulciana, 8 ft.
Flute, 8 ft.
Harmonic Flute, 4 ft.
Octave, 4 ft.
Twelfth, 2 ft.
Trumpet, 8 ft.
Chimes.

SWELL.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Quintadena, 8 ft.
Viol d'Orchestre, 8 ft.
Flauto Traverso, 4 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Dolce Cornet.

CHOIR.

Geigen Principal, 8 ft.
Aeoline, 8 ft.
Unda Maris, 8 ft.
Melodia, 8 ft.
Flute d'Amour, 4 ft.
Fugara, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.

PEDAL.

Resultant, 32 ft.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Bass Flute, 8 ft.
Cello, 8 ft.

Following is the program presented by Mr. Kinder: "St. Cecilia" Offertory, No. 3, Grison; "Angelus du Soir," Bonnet; Prelude and Fugue on B-A-C-H, Bach; Theme in E major, Faulkes; Minuet, Boccherini; "Burlesca e Melodia," Baldwin; Arietta, Kinder; "At Evening," Kinder; "Pomp and Circumstance" March, Elgar.

Frank Plegge is the organist of the church who presides over the new instrument.

Swift Prize for Composition.

Conditions of the fifth annual competition in music composition held by Swift & Co.'s male chorus of Chicago have been made public. A prize of \$100 will be awarded for the best musical setting for "Blest Pair of Sirens," by John Milton. The prize winning compositions selected in past years, under the auspices of the chorus, have been declared distinctive contributions to American music. D. A. Clippinger, conductor of the chorus, Kimball building, Chicago, is in charge of arrangements and all communications and contributions must be in his hands on or before July 15. The award will be made Aug. 1. The composer must be a resident of the United States. The setting preferred is for chorus of men's voices with baritone solo and with piano and organ accompaniment. Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope, bearing upon the outside the fictitious name and having inside his real name and address. Stamps should be enclosed for the return of manuscript. The composition winning the prize will be produced in concert by the Swift male chorus.

The Lyric Club of Utica, N. Y., a group of sixteen young women, under the direction of Frank Parker of the Utica Conservatory, presented two cantatas on the French program of the B Sharp Musical Club April 15: "Ste. Mary Magdalene," by Vincent d'Indy, and "The Blessed Damozel," by Claude Debussy. The accompanists were Alice Newman, pianist, and Margarethe Briesen, organist.

DEDICATION AT HUNTINGTON

Hammond Plays Three-Manual Casavant in Long Island Church.

A three-manual organ built by Casavant Brothers for the Old First Presbyterian Church of Huntington, L. I., was dedicated March 31 with a recital by Professor William Churchill Hammond, organist of the Second Congregational Church of Holyoke, Mass., and head of the music department in Mount Holyoke College. The organ replaces one built by Henry Erben in 1865. The new instrument has thirty-three speaking stops and, in addition, a mechanical equipment which includes eighteen couplers, seventeen pistons and seven reversible pistons. The scheme of stops is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 68 pipes.
2. Violin Diapason, 8 ft., 68 pipes.
3. Doppel Flöte, 8 ft., 68 pipes.
4. Gemshorn, 8 ft., 68 pipes.
5. Harmonic Flute, 4 ft., 68 pipes.
6. Octave, 4 ft., 68 pipes.
7. Trumpet, 8 ft., 68 pipes.

Celesta (from Choir).

8. Bourdon, 16 ft., 68 pipes.
9. Open Diapason, 8 ft., 68 pipes.
10. Stopped Diapason, 8 ft., 68 pipes.

SWELL ORGAN.

11. Viola di Gamba, 8 ft., 68 pipes.
12. Voix Celeste, 8 ft., 68 pipes.
13. Aeoline, 8 ft., 68 pipes.
14. Flauto Traverso, 4 ft., 68 pipes.
15. Flautino, 4 ft., 61 pipes.
16. Dolce Cornet, 3 ranks, 204 pipes.
17. Cornopean, 8 ft., 68 pipes.
18. Oboe, 8 ft., 68 pipes.
19. Vox Humana, 8 ft., 68 pipes.
20. Celesta (from Choir).

CHOIR ORGAN.

21. Geigen Principal, 8 ft., 68 pipes.
22. Melodia, 8 ft., 68 pipes.
23. Dulciana, 8 ft., 68 pipes.
24. Unda Maris, 8 ft., 68 pipes.
25. Wald Flöte, 4 ft., 68 pipes.
26. Clarinet, 8 ft., 68 pipes.
27. Celesta (Harp), 61 bars.

PEDAL ORGAN.

28. Open Diapason, 16 ft., 30 pipes.
29. Bourdon, 16 ft., 30 pipes.
30. Gedeckt, 16 ft., 30 pipes.
31. Octave, 8 ft., 30 pipes.
32. Cello, 8 ft., 30 pipes.
33. Stopped Flute, 8 ft., 30 pipes.
34. Trombone, 16 ft., 30 pipes.

Professor Hammond's recital was marked by this program: Toccata and Fugue in D minor, Bach; Theme and Variations, Mozart; "Benediction Nuptiale," Saint-Saëns; Gavotte in A, Gluck; Oriental Sketch, Bird; Suite in D, Handel; "At the Convent," Borodin; "The Reed-grown Waters," Karg-Elert; "Songs of the East," Cyril Scott; "Vesperale," Cyril Scott; "Piece Symphonique," Grieg.

A two-manual built by M. P. Möller was opened at the Livingston Avenue Reformed Church of New Brunswick, N. J., on Easter Sunday. Howard McKinney, director of music at Rutgers College, gave a recital in the evening at which he played a varied program.

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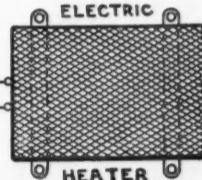
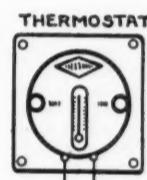
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Not Bound by Limits of the Human Feet

C. S. Losh Makes Argument in Answer to Mr. Lemare and on Behalf of the Seven-Octave Manuals

Editor of The Diapason: The tonal compass of the pipe organ is from the bottom of the 32-foot stops to the top of the two-foot stops—nine octaves. To control this range with a five-octave compass is manifestly absurd, but no more so than many other absurdities still clinging to the coat tails of organ design, and which may be expected to cling for many years.

The pedal organ in its inception was merely a few additional notes added to the compass of the great organ and as the pipe values increased some genius of long ago hitched first one note, then two, on pedal levers, and finally a whole octave, whence a literature and technique were developed with gradually increasing compass until our American organs have thirty-two pedal keys. The pedal organ was developed entirely on the continent of Europe, and England was slow to adopt it. The masterpieces of Father Smith had a manual bass only, extending to 16-foot G. You can mark this down as a positive fact: However useful the pedal keyboard may have turned out to be, it was introduced for purely mechanical reasons. If means in that day had been at hand to open those large valves with the fingers no one could have put over a pedal keyboard.

Since we have the pedal keyboard—a technique, literature and tradition for it—by all means keep it; but let us not limit these grandest and finest tones to a one or two-note harmonic value and practically exclude them from melodic use by confining them to manipulation by our most awkward members.

My proposal is to restore these bass tones somewhat to their original conception as an independent section of the great organ—a convenience in being played by the feet when the hands are otherwise required, but played by the hands when the feet are engaged with their other multifarious duties. Who objects to this, and why? Why cannot we reverse the position of the swell pedals and at the same time have a bass played by the hands if the music requires it? Dr. Audsley's compound expression designs, if generally adopted, will of necessity force adoption of manual control of pedal tone, or manual control of swell shades. As between the two departures the natural and easy management of the swell shades would fall to the feet and the key work to the fingers.

Mr. Lemare, to whose article this explanation is a reply, is *sui generis*. He stands alone, not only as an artistic performer and composer, but in his ideas none else accept. Who is with him in his rejection and hot condemnation of the crescendo pedal? Don't all speak at once, please. Who wants an organ with none of the pedal stops available on the manual or vice versa? I haven't even seen a specification of such a thing for ten years. I have great hopes for the seven-octave idea now that Mr. Lemare condemns it.

The sole business of a pipe organ is to be beautifully expressive, and those who would prop up the crumbling towers of tradition which bar progress had better stand from under. Bach et al., who so far as they were notable were great innovators, had to fight the same pedantic, didactic crowd of their own day. Let us raise a new Bach who will doubtless be as different from him and his disciples as he was from all the others. Let us look forward rather than backward. Why do we want to play a clumsy instrument and in a clumsy manner?

It is not necessary to chain the king of instruments to his throne in the church. Let him walk abroad to a concert hall occasionally—yes, even to the theater. Limber up his joints with a little exercise and if he wants seven servants instead of five let him have them. Perhaps he needs and can use them.

C. S. LOSH.

Enough Units Are Demanded.

To the editor of The Diapason: Being of Irish descent, it is naturally hard for me to stand idly by while a perfectly good row is in motion without butting in; therefore, when Mr. Lemare started the rumpus about unification I simply could not refrain from grabbing my shillelah and pitching in.

To begin with, I heartily agree with Mr. Lemare in some of his views, while in others I am forced by adequate reflection and experience to disagree with him.

In substantiation of Mr. Lemare's grounds for worry about the advancement of true organ playing and its relation to the pedal board, which he voiced in his April article, I feel it my duty to relate an incident I witnessed at a noonday recital by one of Chicago's leading theater organists. His program was well selected to please the average crowd and the organist played it with ability, displaying exceptionally good taste in registration and expression, and brought out many of the infinite possibilities of the large organ. It is one of these possibilities which I am going to relate: the possibility of playing the pedal part on the manuals with the left hand.

Everything went well with the program until the last number, the Triumphal March from "Aida," arranged by Harry Rowe Shelley, when he fell down completely as far as real, honest-to-goodness, true organ playing was concerned. When he came to the final repetition of the first theme, written over a florid bass, he simply pressed a button bringing the pedal stops on the great manual and performed the said florid bass with his left hand, while with his right he carried the other voices on another manual.

What good is a pedal board for that sort of craftsmanship? It is as disappointing to see an organ played in such a manner as to see a man hitch a team to his automobile as a means of propulsion because he cannot control the motor, and it is likewise about as ridiculous. But even this freak playing has nothing to do with the extended pedal organ or with unification.

Unification is all right—provided there are enough units. One can get from a thing only what there is in it to start with. I have played many organs both with and without extended pedal organs and I have yet one fault to find with an extended pedal. Generally they give a more nearly uniform ensemble than the separate pedal organ, especially on the softer combinations. There is another advantage, and that is in providing the organist with more variety of tone color in the bass. The time of the old characterless diapason or bourdon bass is past. But who, unless it be a ham player, would want to play even an extended bass on the manuals?

Much can be said vice versa about unification, duplexing and the like, but who is to be the final judge? Who is to tell who is right or who is wrong, unless it be the human ear? Even then it is cultivation which counts and is the determining factor of our tastes. We are inclined to be prejudiced against certain ideas simply because they are at variance with our own, notwithstanding the relative merit of those ideas.

I cannot for the life of me see where the art of true organ playing is in danger from the extended pedal organ or from a seven-octave keyboard on which all the bass pipes are available. Isn't all playing supposed to express to the fullest extent the ideas and conceptions of the composer? Nothing short of perfect expression will pass from an artistic standpoint. The pedal board and pedal technique will continue through the ages to come because they give the composer latitude of expression approximating that of the orchestra.

What about the double touch? It is another bomb that will be exploding some of these days when the old-school players have to revise their techniques to fit the second touch. We modernists are looking forward to the fun with a feeling of eager anticipation. It is a mystery to me why some enterprising composer hasn't already availed himself of the double touch.

ROBERT K. HALE.

Mr. Lemare and Organ Design

By JOHN COMPTON
Well-Known British Organ Builder

Mr. Lemare was once a great power in the English organ world. His recitals at St. Margaret's, Westminster, were attended by many organ students whose later successes were no doubt due in a great measure to their imitation of his style and methods. He always insisted on the highest standards not only of playing and musicianship, but also of organ design and construction. He stoutly advocated the balanced swell pedal at a time when the leading English organ builders held it in derision, and when even the editor of a mid-monthly organ journal described it as "a pestilent American device, fit only for sewing machines and bicycles." He upheld the enclosure of the choir organ, though his opponents declared that the fresh tone of the pipes was entirely ruined by enclosure.

Of course, Lemare was right; he knew that loss of freshness was more than balanced by the gain in expression and general usefulness. It is not easy to believe that this great artist is today a determined reactionary; and I believe that his criticism of extension and borrowing is prompted rather by experience of unsatisfactory examples than by mere disapproval of the principle.

Some examples of "unit" design are utterly bad. I recollect an instrument which has no diapason effect, no reed and mixture chorus, no 16-foot tone beyond a single bourdon, no build-up, but consists mainly of thin strings, thick tibias, a vox humana and plenty of traps. Even the larger instruments of this type have no normal organ tones; their diapasons are either dull or horny; their loud reeds are either ultra-smooth or extremely blatant; and they have no chorus or ensemble comparable with that of the English concert organ. The extended stops are, as Mr. Lemare says, softened off at the top end—a practice which, whatever its merits may be, destroys melodic character. When, in addition to all these peculiarities, the "unit" has all its foundation stops herded together in one swell-box, its strings in another, and so on, it is not to be expected that sincere lovers of the organ *qua* organ will be delighted with the result.

In deplored this kind of thing serious musicians will be entirely in accord with Mr. Lemare, who rightly demands that the treble of the organ shall sing out clearly, that the pedal organ shall be dignified and adequate, that the octave, superoctave and mixture shall be properly subordinate to the unisons, and, in short, that crude and amateurish methods shall be abandoned in favor of more artistic and efficient ones.

But he is grievously mistaken in supposing that the defects of which he complains are necessary concomitants of extension. All the abominations he so justly denounces can be found in numerous English organs of orthodox design, and in many of the American "straight" instruments I have seen. This is no argument against either the straight or the extension method. It simply shows that the designers and builders of these particular examples did not thoroughly know their art. In England we have extension organs, large and small, which have been critically examined and tested by organists of the highest standing, and declared by them to be faultless in each of the respects enumerated by Mr. Lemare. It is true that the earlier ventures were not uniformly successful; but does not this remark apply equally to much of the pioneer work in any other art and science? At all events, it is fortunate that we were not persuaded by Mr. Lemare twenty years ago, when he urged us to fall into line with all the other English organ builders by giving up the use of electric organ actions and contenting ourselves with tubular pneumatics!

The critics of extension are not in agreement with one another. A common criticism of the theorists in this country is that "extension must make

an organ sound all top and bottom, without any middle," whereas Mr. Lemare says it is just the other way—"they sound tubby * * * and without top." They forget that a new technique needs to be carefully studied and practiced before the highest excellence can be attained. Extension is a relatively new method, which, though apt to be misused by the inexpert and unscrupulous organ builder, is nevertheless capable of very valuable service in the proper development of the organ on sound and artistic lines.

English musicians opposed the introduction of organ pedals, on the ground that they were clumsy and that nobody could learn to play them correctly and gracefully. They were not familiar with the new technique; they were unwilling to learn it; and by their conservatism they retarded the progress of organ building and playing in this country for a century or more. It is to be hoped that neither the inexperience of some of the builders who choose to practice the new method, nor the prejudices of those who oppose it on theoretical grounds, will hinder extension from contributing toward the all-round efficiency of the organ of the future.

My own experience during thirty years has firmly convinced me that in every way the extension organ can be at least as satisfying as the "straight," and that in some important respects it is decidedly superior. Combined with scientific scaling and artistic voicing, I believe that the extension method can provide, for any fixed sum of money, the most perfect ensemble, the greatest flexibility, the most complete accessibility and the best general satisfaction.

Unification "Far from Evil."

Winnipeg, Man., April, 1925.—Dear Mr. Gruenstein: I have read with great interest the articles on "Unification" in your March and April issues, and I felt that I would like to express to you my ideas on this matter, both as an organist and one who has technical knowledge of organ construction. Of course I speak more from the theater organist's standpoint, in which capacity I am now engaged at the Capitol Theater, Winnipeg, although I was previously a church organist, playing a four-manual, fifty-stop instrument, which was entirely straight, except for the borrowing of two pedal stops—the gedeckt and metal open diapason, the former being borrowed from the swell bourdon and the latter from the great 16-foot diapason.

I may say that from my experience in theater work I strongly favor the unified method, provided there are enough individual ranks of pipes to start with, and that the voicing is good. These are all-important factors, as in many cases the pedal organ is so voiced that the twelve bottom notes have an entirely different timbre from the remainder of the rank from which they are extended, thereby making the pedal notes above the first octave of no practical use. This state of affairs, however, does not exist in organs made by a good builder, as I have found quite repeatedly, but there are so many of the other kind that this probably has given Mr. Lemare cause for complaint. The advantage to be gained in being able to draw the same tone colors on different manuals, instead of their being confined to one department only, is not to be despised.

As R. P. Elliot remarked, it is true that a diapason cannot serve as a double, unison, octave, twelfth and fifteenth, but it can serve as a unison and octave, and the mutation can be taken from the flute family, which personally I prefer to taking these from strings, unless both methods are used.

As to couplers, I consider that these are very useful, especially sub and super octaves, as some very good effects can be produced by their use (not abuse), and these effects are still improved when the organ is equipped with a "unison off" device.

I could write much more on this subject, but think this article is already long enough, and I will close by repeating that I consider unification is far from evil in its effects if properly done and not overdone.

Yours very truly,
H. St. J. NAFTEL.

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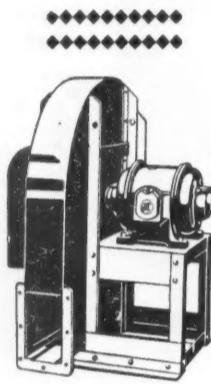
Frank E. Ward, organist and choir director of the Church of the Holy Trinity, St. James' Parish, New York, gave his 100th recital in that church March 8. Speaking of the faithful service of Mr. Ward through eighteen years, the Chimes, the parish paper, paid him this tribute:

"This evening our organist, Frank E. Ward, will give his 100th organ recital in the Church of the Holy Trinity. Our church is fortunate in many ways, and can offer many unusual advantages. It has been exceptional good fortune that for eighteen years has given us the services of such a distinguished musician as Mr. Ward. Our fine organ has known no other master.

"And we take this occasion to call attention to the splendid work our choir is doing under Mr. Ward's direction. We are not competent to talk about it in the language of the musical critics. But we have sufficient command of English to say that the faithfulness of the members at our services is a credit both to them and their director, and that we thoroughly enjoy their singing.

"Mr. Ward's one hundredth recital gives us an opportunity to say how much we appreciate what his skill does for the beauty of our services."

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Henry Pilcher's Sons of Louisville, Ky., have been awarded the contract for a three-manual and echo organ, to be installed in Temple Beth Israel, Houston, Tex. The temple will be one of the handsomest in that section of the state, costing over \$250,000. The organ will be placed on a balcony at the front of the church, with the echo over the ceiling at the rear.

Following is the specification:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 16 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Gross Flöte, 8 ft., 61 pipes.
5. Viol d'Gamba, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Hohl Flöte, 4 ft., 61 notes.
8. Octave, 4 ft., 61 pipes.
9. Twelfth, 2 1/2 ft., 61 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Tuba, 8 ft., 61 pipes.
12. Bourdon, 16 ft., 73 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Voix Celeste, 8 ft., 73 pipes.
18. Quintadena, 8 ft., 73 pipes.
19. Flute Harmonic, 4 ft., 73 pipes.
20. Cornet, 3 rks., 183 pipes.
21. Flautina (from Cornet), 8 ft., 61 notes.
22. Cornopean, 8 ft., 73 pipes.
23. Oboe, 8 ft., 73 pipes.
24. Vox Humana, 8 ft., 73 pipes.
25. English Diapason, 8 ft., 73 pipes.
26. Melodia, 8 ft., 73 pipes.
27. Flute Celeste, 8 ft., 61 pipes.
28. Dulciana, 8 ft., 73 pipes.
29. Flute d'Amour, 4 ft., 73 pipes.
30. Piccolo, 2 ft., 61 notes.
31. French Horn, 8 ft., 73 pipes.
32. Clarinet, 8 ft., 73 pipes.
33. Vox Angelica, 8 ft., 61 pipes.
34. Vox Seraphique, 8 ft., 61 pipes.
35. Viol Aetheria, 8 ft., 61 pipes.
36. Vox Humana, 8 ft., 61 pipes.
37. Resultant, 32 ft., 32 notes.

39. Open Diapason, 16 ft., 32 pipes.
40. Second Open Diapason, 16 ft., 32 notes.
41. Bourdon, 16 ft., 44 pipes.
42. Tuba, 16 ft., 32 notes.
43. Contra Gamba, 16 ft., 32 notes.
44. Lieblich Gedeckt, 16 ft., 32 notes.
45. Dole Flute, 8 ft., 32 notes.
46. Violoncello, 8 ft., 32 notes.

There will be twenty-nine couplers, twenty-three combination pistons, ten pedal movements and eight accessories. The entire organ will be under expression, with the exception of the great open diapasons and the pedal organ.

Tablet as Memorial to Organist.

In memory of Kate Craig Ferris, who died Sept. 1, 1924, a bronze tablet on white marble was placed near the organ in her church, St. Andrew's Episcopal at Tampa, Fla., on Feb. 27. A beautiful memorial service was held. The organ console was closed and covered with roses. Mrs. Ferris' death was a great loss to the Florida city, because of her life of devoted usefulness in many spheres. She gave unstintingly of her time and talent to church, club and social circles, always standing for the best things in the community. She was a member of the Tampa Woman's Club, was the founder of the Friday Morning Musicales of Tampa and was for nearly twenty years the organist and choir director of St. Andrew's Church. Owing to her thoroughness as a musician and her executive ability St. Andrew's became famous for its beautiful choir and organ music. Mrs. Ferris was equally successful as an instructor both of piano and organ.

Fifty Years in St. Louis Church.

J. H. Crocker has rounded out fifty years as organist of the North Presbyterian Church of St. Louis, according to a letter from one of our readers in that city. The anniversary fell on Palm Sunday. The man who made this remarkable record went to St. Louis from Bath, England, in 1872. His first position as organist was in the Union M. E. Church. He then went to Pilgrim Congregational and thence in 1875 to the North Presbyterian.

PALMER CHRISTIAN

The audience of last night's organ recital was entertained, and it is worth making a point of this, because when the large music public looks forward to being entertained at organ recitals, the organ will come into its own as a concert instrument, and not before.

Mr. Christian played a program of many kinds of music. . . . His program had logic in it. And here let it be said that Mr. Christian has superb mastery of the instrument; his technique is of virtuoso facility and crispness; his knowledge of tone combination is wide and his taste in choosing combinations excellent; and he has magnetism as a player.

. . . It was by masterly playing of such a program that Mr. Christian won his hearers. The writer wishes that a lot of people who think the organ "dry" and "stodgy" had heard Mr. Christian; some of them might change their minds.

Rochester (N. Y.) Democrat and Chronicle,
March 10, 1925.

. . . One of the factors which contribute to make this excellent organist one of the most interesting performers on this instrument is his intelligent choice of program.

From the standpoint of technique, Mr. Christian is one of the greatest masters of the instrument ever heard in this city. His playing is not alone brilliant—his choice of stops and his ability to change his registration without alteration of tempo, and his pedaling are masterly.

Rochester (N. Y.) Herald,
March 10, 1925.

. . . Mr. Christian knows the secret of making an organ recital interesting to the average layman—and therein lies a part, at least, of the secret of his success.

Rochester (N. Y.) Times-Union,
March 10, 1925.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 153 South Plymouth Avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

T.—Title. D.—Descriptive.

Keeping Out of the Rut.

There is nothing easier in picture playing than to fall into a rut. Various conditions are responsible for this. Sometimes the organ has only a limited number of stops and the organist gets the habit of using two or three favorite combinations, which he works overtime. It is surprising, indeed, to anyone who will take the time to try it how many new ideas and different combinations of stops can be originated on even a small organ. Again, on a larger instrument some organists have their favorites, and these they use to the neglect of many other tablets, as they have a preference for a certain tone color.

At each period of the show where the organ has its part of the feature we believe the various tone colors—string, woodwind, flute and reed—should be used, and once during the session an impressive crescendo to full organ should be given. Then, again, the purchase of new music is postponed, or deliberately stopped for various reasons, and the endless circle of playing the repertoire in rotation becomes so thoroughly familiar to constant patrons of the theater that they wonder if anything new is ever published for picture playing. Certainly the motion picture musician should continually add to his library, even if only a few numbers a week. Let these be pieces carefully chosen, but see to it that each division of music has several good works from which to choose. Some classifications require only half a dozen pieces; others, such as the dramatic, the neutral and light opera selections for comedy films, should have 200 or more, so that the same selection need not be repeated oftener than once in four months. If there is not a sufficient supply the repetition of pieces becomes tiresome and the numbers hackneyed.

We know an excellent picture player who has a large library of the best music; yet he persists in using the same numbers about once a month, when he could give a great variety and the change would be restful to himself and his audience if he would only use good judgment and discretion. This is a common fault with picture musicians.

Another point is to register a number, if played a second time during the feature, in an entirely different way from which it was first played, which helps to give variety in tone color and subtly suggests new atmosphere.

Still another point: Pass the feature from orchestra to organ and vice versa. This may be accomplished in a number of ways that help to keep one out of a rut. Instead of always using, say, strings and flute tone, as the orchestra fades out, the organ can enter with a few harp chords, and in a few measures change to organ tone, or the vox humana with super coupler may be used to good effect. A resourceful organist will be able to find a multitude of different ways to make this change, and a few hours spent in experimenting with combinations in registration will be more than well spent.

A film, "The Sainted Devil" (Rudolph Valentino), gave an example of how one can easily make a mistake in the choice of music. As it required nearly all Spanish music, it would have been easy to select a piece one after another from the Spanish cover, but the effect would have been disastrous. Perhaps the most tiresome rhythm of all is that of the tango and habanera (two-four), and these become terribly monotonous to the listener and even worse for the player, who has to play

the same program twenty-eight timesning with the year 1860, it illustrated during the weekly run of the film. But, by using habaneras, tangos, boleros and Spanish waltzes, and interspersing them with straight dramatic numbers, the monotony is overcome. A quiet theme is better also on a picture like this. We used Granados' new "Romanza" (Schirmer).

New Photoplay Music.

An assortment of new piano solos from the Oliver Ditson Company is of great variety, medium difficulty and particularly applicable to film playing.

Swiss: "Alpine Vesper Chimes" is written in the Swiss rhythm, and is melodious and smooth. The second and third quarter notes in the left hand are chime imitation.

English: "A Song of Robin Hood" is a merry little roundelay of ancient England, aptly termed a vigorous allegro.

Italian: "A Venetian Romance"—A minor—has the air in the left hand in the first part, and for a contrast a brighter scherzo-like movement. These three works are labeled "Three Old World Sketches," by Theodora Duton.

Hunting: "The Hunt," by R. D. Vickers, a rollicking song of the fox chase, will require little pedal interpolation in adapting it to the organ. The major and minor modes are used in effective contrast.

Colonial: In "The Spinet," by E. H. Adams, a reminiscence of the piano's predecessor, one can picture an old-fashioned maiden, in lace and lavender, seated at the faded ivory keyboard playing a bourree. "Sweet Lavender," by the same composer, has a theme suitable for flute, oboe or clarinet solo. In the section in which the theme lies in the tenor range we suggest playing this in the right hand, omitting the treble chords and filling in the same harmonies below the melody.

Light Dramatic: A quasi-romantic dramatic number of the olden time is "Ashes of Memories," by Adams, in which the idea is to picture a maiden's silhouette hanging over the spinet.

Romantic: Paolo Conti's "Meditation" (Love Song) begins with a simple air. A minor section verges on the dramatic style and the original theme concludes the piece.

Polish: A brilliant example of the mazurka is G. F. Hamer's "Polish Chivalry." A vigorous theme opens the number. Certain octave passages should be played as single notes and within the limit of the left hand in organ transcription. A pleasing legato second part provides the right contrast.

Three additional numbers of Schirmer's Recital Series of Transcriptions: Mr. Kraft's arrangement of Tchaikowsky's "Dance of the Candy Fairy" (No. 51) will give excellent opportunity for dainty registration and deft staccato effects, and will serve well as a joyous, bright work. Use of the harp alone, or in connection with the four-foot flute, occurs on the third page. "Dance of the Reed Flutes" (No. 52) and the "March" (No. 53) complete the transcription of the "Nutcracker Suite." The dance requires a supple wrist in the execution of the work and dexterity in registration, while the march is not of the legato kind, but rather snappy, with detached chords accompanied by staccato pedal part. The section comprising the succession of repeated groups of sixteenths requires considerable finger dexterity. While this suite has been available in piano solo form, Mr. Kraft has benefited both concert and theater organists with his careful and correct transcriptions as legitimate organ solos. "Two Mood Pictures," by F. H. Warner. Elegy, in F minor, is in five-four measure, with a single-note theme in the treble and a triplet accompaniment. A short agitated part in C minor occurs. "Exaltation," while it opens in the minor mode, is, as its name implies, happy and joyous, and it ends in an unusual way in a quiet, reposeful manner.

An example in a recent "Topics" brings to our attention the need of a good memory and resourcefulness in playing a new short subject at sight. This part was a cartoon, and, begin-

ning with the year 1860, it illustrated the different nationalities of the old south—Chinese, Italian, Irish, etc.—which meant that the organist had to provide a few bars of characteristic airs like "Dixie," a Chinese number, "Santa Lucia," Irish reel, etc. The cartoon ended with a modern scene which required a popular fox-trot.

The theme used on the feature "Worldly Goods," in which Pat O'Malley played the part of the egotist, was the popular air "I Love Me."

Correspondence.

S. I., Saginaw, Mich. The numbers you list are all published by Ditson.

PILCHER FOR ORLANDO, FLA.

Memorial Organ in New Edifice of St. Luke's Episcopal Cathedral.

St. Luke's Episcopal Cathedral, Orlando, Fla., is to have a memorial organ in its new edifice. The donors are A. D. Mallory and W. R. O'Neal of Orlando. The contract has been awarded to Henry Pilcher's Sons of Louisville, Ky. W. S. Branch is organist of the cathedral and Mrs. Clara L. Krug choir director.

Following is the specification:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

Vox Celeste, 8 ft., 61 pipes.

Stopped Diapason, 8 ft., 73 pipes.

Flauto Traverso, 4 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Flute d'Amour, 4 ft., 73 pipes.

Clarinet, 8 ft., 73 pipes.

Tremolo.

ECHO ORGAN (Playable from Great and Choir).

Fern Flöte, 8 ft., 73 pipes.

Vox Angelica, 8 ft., 73 pipes.

Viol Aetheria, 8 ft., 61 pipes.

Vox Humana, 8 ft., 61 pipes.

Chimes, 20 tubes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.

Sub Bass, 16 ft., 44 pipes.

Bourdon, 16 ft., 32 notes.

Contra Viol, 16 ft., 32 notes.

Dolce Flute, 8 ft., 32 notes.

There will be twenty-eight couplers, sixteen combination pistons, nine pedal movements and four accessories.

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Seven Cantatas at St. James'.

Special musical programs given every Wednesday evening during Lent at St. James' Episcopal Church, Chicago, were well attended, as is usual with musical events at this church. A chorus of fifty men and boys was assisted by a quartet, all under the direction of John W. Norton, organist and choirmaster. The programs consisted of the singing of the following appropriate works:

Feb. 25—"The Story of the Cross," Buck.

March 4—"Seven Last Words," Du-bois.

March 11—"Penitence, Pardon, Peace," Maunder.

March 18—"The Crucifixion," Stainer.

March 25—"Seven Last Words," Mercadante.

April 1—"Olivet to Calvary," Maunder.

April 8—"Seven Last Words," Du-bois.

April 10—"The Darkest Hour," Moore.

Verne R. Stilwell Active.

Lent proved an exceptionally busy time for Verne R. Stilwell, organist and choirmaster of Grace Episcopal Church, Grand Rapids, Mich. Besides preparing music for his regular Sunday services, he gave on Palm Sunday night Harry Alexander Matthews' cantata, "The Triumph of the Cross," which was very favorably received. On Easter day Mr. Stilwell and his choirs furnished music for four services, beginning at 6:30 a. m. Besides his church work Mr. Stilwell finds time to give piano and organ lessons to a class of promising pupils. He is planning for an organ pupils' recital, to be given the last of May.

EASTER ON SHORE OF OCEAN.

Novel Atlantic City Service Led by Great Organ at a Distance.

A congregation estimated from 3,000 to 4,000 gathered on the beach at Maryland avenue in Atlantic City as the sun broke over the ocean on Easter morning for a sunrise Easter service. The occasion was under the auspices of the Atlantic City council of churches and the announcement brought people from all parts of Atlantic City, Ventnor, Margate and Longport, and from Pleasantville and other offshore points. Unusual interest attached to the gathering because of the announcement that the beachguard stand, used as a platform, would be connected with the municipal radio station. The result of the co-operation of WPG was that the service was amplified for the great congregation, the music of the high school organ, played by Arthur Scott Brook, was carried to the beach, and the people sang the Easter hymns as the instrument two miles away led them, in addition to the usual broadcasting facilities.

Casavant for Amsterdam, N. Y.

The contract for the installation of a Casavant organ in St. Ann's Church, Amsterdam, N. Y., has been awarded to the H. S. Barney Company of Schenectady at a cost of \$18,200, it is announced. The contract calls for the installation of the organ on or about Sept. 1.

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O FOR A CLOSER WALK WITH GOD.....12

By HENRY HOUSELEY
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RAISE THE LORD.....15

By ALFRED WOOLER
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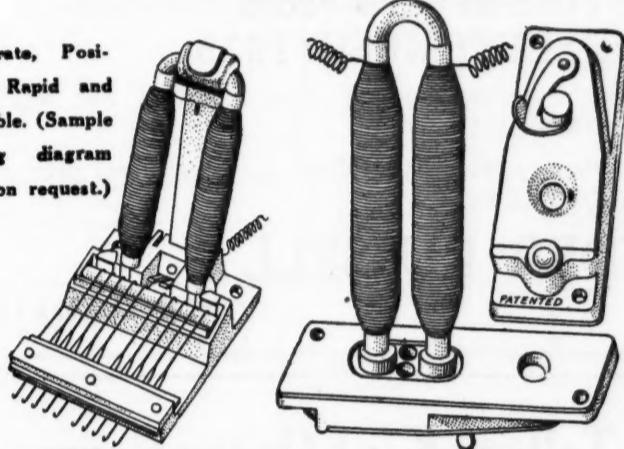
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Good Work at Muskegon, Mich.
Under the direction of Horace M. Hollister, minister of music of the First Congregational Church, Muskegon, Mich., the quartet and chorus choir of thirty voices has given a series of monthly Sunday evening musicales which have included a Thanksgiving program, "The Story of Christmas," by H. A. Matthews; a Gounod program, an evening of music by American composers, and an Easter musical when the choir was assisted by the string quartet of the Muskegon high school. In May this series will be brought to a close with the presentation of Mendelssohn's "Elijah." In addition the choir organization has sponsored successfully a series of three concerts. On Good Friday evening a union chorus of 150 voices from the Reformed and Christian Reformed churches of the city presented Maunder's "Olivet to Calvary" before an audience of 2,000. On April 15 the Berean Choral Society of sixty-five voices sang J. S. Matthews' "Paschal Victor." Both of these cantatas were under the direction of Mr. Hollister.

Music Week in Over 1,000 Cities.
In more than 1,000 cities the national music week from May 3 to 9 will be observed, covering not only the United States, but various territorial dependencies. The latest of these and the newest to join the movement is the Virgin Islands, where there will be an observance centering about St. Thomas, under the direction of Alton A. Adams, supervisor of public school music for the islands. Another addition to the list of participating places is Ketchikan, Alaska, where the active mover has been Florence E. Tobin, representing that territory among the state presidents of the National Federation of Music Clubs. Porto Rico lately joined the movement through the membership of its governor, Horace M. Towner, in the honorary committee of governors.

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New Music; Queries Answered.

The month has brought me one original anthem and one excellent setting of a canticle. Cole's "Psalm of Praise" (St) will be particularly appropriate for Advent, though it is also suitable for general use and will fit into services concerned with Salvation, Praise and the Peace of God. In spite of its title it is not a noisy work, and it is within the abilities of any choir. The music is graceful and reverent, with a beautiful dying fall at the close which reminds me of John E. West's "O God of Love, O King of Peace." Its harmonic texture is very refined, and there is a good organ part. I do not recall any other anthem of the composer that I like so well.

F. M. Michell has an excellent setting in A of the "Benedictus es, Domine" (St). The composer employs a Gregorian theme that Candlyn and other composers have used, one of the most dignified and exalted of strains. The opening of the canticle is like a semi-chant with conservative harmonization; then the harmonies are varied with beautiful effect. This is a very easy number, but a superior one; it will be particularly liked in Episcopal churches, where the theme is familiar. In non-liturgical churches this will make a fine, stately praise anthem.

Paul Ambrose has arranged for trio of women's voices four of his melodic songs, all published by Schmidt:

"Asleep in the Manger," Christmas. "Just for Today," Guidance.

"Like a Cradle, Rocking, Rocking," Love of God, Mother's Day.

"O Little Town of Bethlehem," Christmas.

I have always admired the sincere tunefulness of the Ambrose solos, and I am sure that these trios will be a welcome addition to the library of choirmasters in non-liturgical churches. One of the best of the composer's solos is "Like a Cradle," a beautifully rhythmical song that I have often used as an alto solo, though it also comes for high voice. I just noticed that the text compares the love of God with the love of a mother; it will therefore do very well for Mother's Sunday. Try it.

Cadman has written a martial anthem called "Sons of Men" (Flammer) that will be appropriate for celebrations of Armistice Day this fall. It has a swinging rhythm and a good climax; it is easy.

The Lorenz Company publishes a number of new "heart-songs":

Adams, C. B.—"Love Suffereh Long," Three keys. Love.

Shure—"I Need Thee, Saviour," 3. Companionship with Christ, Youth, Confidence.

Vibbard—"My Opportunity," 3. Guidance of children, Service.

Wilson—"Mother and Home," medium. Mother's Day.

The Vibbard solo seems to me the best of this lot, and it has a particular usefulness for conventions of Sunday-school teachers, Scout leaders and others who are engaged in work with children. In this respect it is unique. The songs by Shure and Wilson are decidedly sentimental.

Some time ago I published an article furnishing a comprehensive review of editions of negro spirituals. Since that time Mr. Milligan has published several more chorus settings with Schmidt and Mr. Dett has added to the chorus series published by Church, while Mr. Burleigh has added "Were You There" to his excellent series published by Ricordi. Ditson has just brought out for the very low price of 50 cents a book of solos, including some of the best of the delightful arrangements of William Arms Fisher and a glorious, ringing song edited by Harvey B. Gaul, called "Ride on, King Jesus." This is one of the greatest bargains I have encountered in a

long time. The book should have a huge sale.

Queries.

Q. Will you tell me some numbers appropriate to sermons on Church Unity?

A. The following are good anthems: Field—"Lord of Our Life," S. B. (N) Godfrey—"Be Ye All of One Mind," S or T. (N)

James, Philip—"I Am the Vine," S. T. (Huntzinger)

Noble—"Grieve Not the Holy Spirit," S or T obbligato. (G)

Stainer—"Grieve Not the Holy Spir- it." (N)

I have used oftenest the numbers by James and Stainer. The Stainer is one of the two or three things by him that I still admire; for some reason his compositions no longer appeal to me very much. This anthem and "I Saw the Lord" still give me a feeling of religious satisfaction. The James anthem will go very well even with a quartet; it is Mendelssohnian and easy; its only fault is in the repetition of words. The numbers by Field and Godfrey are old-fashioned. The Noble anthem is good, but a little difficult, and not so spontaneous in its inspiration as Noble's great best. For a solo I have used "There is One Way," by Bullard (D); it is particularly good for a low voice.

Q. In your articles you frequently refer to the "shamefully neglected" anthems of S. S. Wesley. As an Anglican organist I am anxious to know some of the best of them. A. I am sorry that I cannot answer this question in full now; within a year I hope to publish an article on the compositions of the man who seems to me the greatest church composer England has produced between Purcell and Noble. But for the time being, here are some titles that I recommend with all my heart, particularly to directors of boy choirs:

"All Go unto One Place," Funeral Memorial.

"Blessed Be the God and Father," S. B. Sundays after Easter, Brotherly Love.

"Almighty God, Give Us Grace," 5-part. Advent.

"Blessed Lord," Three pages. The Bible, Advent.

"Cast Me Not Away," 6 parts. Lent. "The Lord Hath Been Mindful," Church Festival.

"Man That Is Born of a Woman," Funeral.

"O Give Thanks," S. Thanksgiving. "Thou Judge of Quick and Dead," Funeral.

"To My Request and Earnest Cry," Petition, Lent.

"Thou Art a Priest Forever," six-part antiphonal. Ascension.

"Wash Me Throughly," S. Lent.

"The Wilderness," T.B. Five parts. Difficult. Advent.

"Lead Me, Lord," medium.

All these are published by Novello. There are a dozen other good ones, but nobody could hear these without feeling the presence of a lofty genius. The three funeral anthems are perfect. There is nothing in English church music more touching to me than "Man That Is Born of a Woman." All cathedral choirs should sing "Cast Me Not Away" every Lent. "Blessed Lord," the little Advent collect, should be added to the list I gave last month of numbers for sermons on the Word of God, the Bible. "Lead Me, Lord," is very easy and is the only one of these anthems in general use in America; it is not representative of Wesley's best work at all. I should like to hear from choirmasters who do Wesley anthems; perhaps I am wrong in thinking the composer neglected.

Q. Please give a list of anthems for general patriotic use, not for Memorial Day or Armistice Day. A. Here are a few:

Andrews, Mark—"American Army Hymn," On card. (G)

Converse—"A Star in the West" or "Song of the World Adventurers," from the St. Louis Pageant. (G)

DeKoven—"Recessional," B or A. (Church.)

Gaul, Harvey—"O Lord God of Hosts," a cappella. (S)

Parker—"Union and Liberty," S. T. B, A-T-B, S-A, 6 parts. (S)

MacDowell—"Hymn of the Pilgrims." Arranged for mixed, men or women. (St)

Matthews, H. A.—"Recessional," T. Orchestral parts. Long.

Matthews, J. S.—"Anthem of Democracy," "When Wilt Thou Save the People," a cappella, eight parts. (G)

Maudner—"To Thee, Our God, We Fly," S or T. B. (D, B)

Rachmaninoff—"Glorious Forever." Arranged for mixed, men or women. (B)

Royle—"Lord of Our Life" or "A Litany for the Nation." Printed in leaflet form, two pages. (N)

Willan—"In the Name of Our God We Will Set Up Our Banners," T or S. (G)

The Willan anthem is one of the composer's great things, based on the Gregorian melody to "Vexilla Regis." I once commented on this anthem of Dr. Willan, saying that the three parts seemed like three little separate anthems, and he told me that he had to compose the work on short notice for a great war celebration in Toronto Cathedral; he made it in three installments in a day or two. I am very fond of the little Royle litany, which goes well unaccompanied, even with a quartet. I have used it again and again as an opening number or introit. Harvey B. Gaul's anthem is one of the best of American unaccompanied anthems. I remember Miss Laura Ward, one of our best program makers, saying that she did it successfully with her quartet. The Matthews "Recessional" is a number which Mr. Kraft does with great success in Trinity Cathedral, Cleveland, I have been told. It has sweep and a fine accompaniment; it is quite long.

Next month I shall give you the article on chorale preludes on English hymns.

I should like to add a word regarding conventions of the N. A. O. and the A. G. O. A good many organists ignore these gatherings, regarding them as a form of advertising for a few men who take part. From personal experience I can testify that the con-

ventions are far more than that, if they are that at all. I still have in mind the delightful time I enjoyed in Rochester two years ago. I heard some of the great organists with whom I was previously unacquainted, notably the dazzling Firmian Swinnen; I met a great many charming people whom I might otherwise not have met; I was deeply impressed by the general feeling of fraternity and good-will, and I wished that those who are in the habit of sneering at organists and all musicians might have been there to change their views. During all the four days I did not meet one man who seemed to be showing off except an outsider, not a member of the N. A. O.

Then there are the Guild New Year luncheons in New York. This year I slipped away from a convention of college teachers in another field to join what Mrs. Dickinson called, I believe, "The Grapefruit Brigade"; and I felt like a man who has come home from a horribly stupid party to find his best friends. When I tune in on Zion, Ill., and hear an organ playing, I remember Fred Faassen, who sat beside me at a convention recital. Or perhaps it is a Georgia station, and I remember the wit and high spirits of Dr. Sheldon. Or I drop in for a "movie" in New York because at a convention I sat beside Healy Willan and Ernest MacMillan while John Hammond convulsed us with his brilliant tricks in illustration of a cross-eyed man and a heavy-footed wife, and I want very much to hear Hammond again. I used to wonder why Wellesley girls always talked with such enthusiasm about one member of their faculty—and then I met Dr. Macdougall at a convention. And I used to wonder who this chap Henry Fry was, and why he was always an officer of the N. A. O., and then I met him at a convention and wondered how a convention could ever be held without him. Well, this is all pretty personal and I could go on for pages in the same way. What I am trying to do is to convince you that you should get the convention habit by attending one N. A. O. convention. And if I am not there this summer, turn down an empty glass!

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Begins with a two-measure Trio for men's voices, followed by the chorus gradually increasing. A brilliant Soprano Solo precedes the final broad and majestic chorus climax.

No. 868. *As Now the Sun's Declining Rays* 10
A dignified and well-constructed Hymn-Anthem, suitable for Quartet or Chorus. There are no solos, but it will repay careful study.

STOUGHTON, R. S.

No. 869. *Lift Up Your Heads* 12
Mr. Stoughton has written a well conceived, and a well expressed composition. It is elaborate without being intricate. Short solos for Soprano and Baritone add to its effectiveness, and the final chorus is spontaneous and brilliant.

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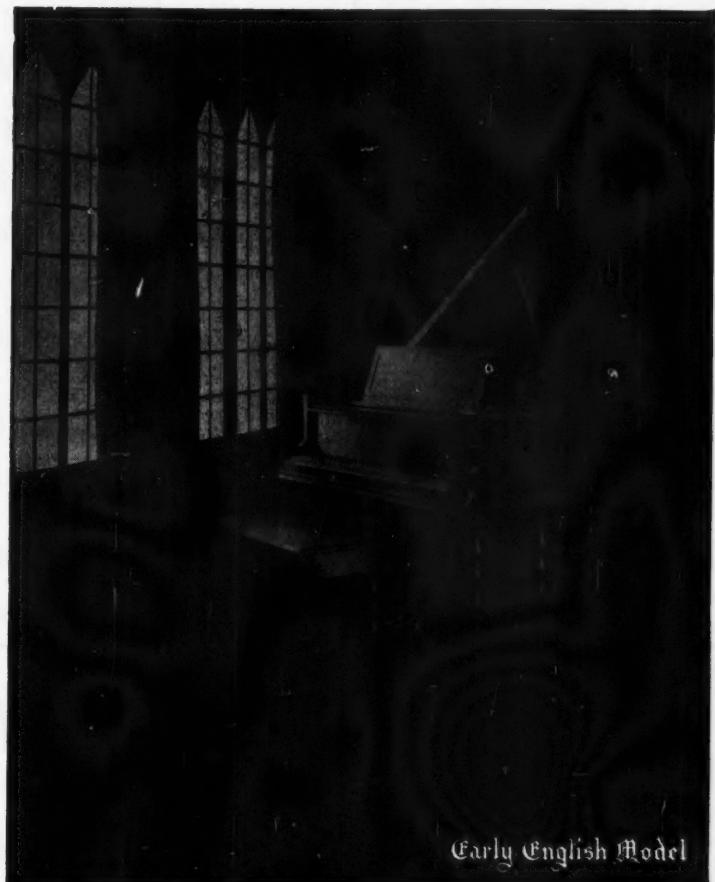
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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., April 21.—Albert T. Gardner played his fiftieth consecutive Palm Sunday service at St. Matthew's Episcopal Church on April 5. Following the service he held a reception in the lobby of the church, where he was greeted by several hundred friends. Fifty years in one church and still going strong is an enviable and honorable record.

A Wagner program was given at Girard College on Palm Sunday afternoon by Harry C. Banks, organist of the institution. Some of the selections were: "Prize Song," "Dreams," Prelude to "Lohengrin" and "Magic Fire Music."

Thirty-two churches were noted as giving Stainer's "Crucifixion" during the Lenten season. There were probably more than this number, showing its great popularity.

Lewis A. Wadlow's choir at St. Mark's Church gave Bach's Passion during holy week. The girls from the John E. Thompson school assisted in the chorales.

A Palm Sunday musical service in honor of the famous musician Dr. Adam Geibel was conducted by the Drexel-Biddle Bible class at Holy Trinity parish-house. Dr. Geibel made the address on "Music in Worship."

The new Hall organ in the First Presbyterian Church, Camden, N. J., was formally inaugurated by Henry S. Fry as recitalist. Special musical events were scheduled for the week of March 29.

On March 15 Forrest R. Newmeyer, organist of North Baptist Church, Camden, gave a meritorious rendition

of Haydn's "Creation," with a chorus of thirty. Rollo Maitland played a guest recital in this church March 29.

The Pennsylvania chapter of the A. G. O. gave a lecture-dinner at Houston Hall, University of Pennsylvania, on April 1. The speaker was Jean B. Beck of the university, and the subject "The Musical Embodiment in Gregorian Music," presented in a fascinating style.

The Matinee Music Club gave its annual Lenten program in the First Baptist Church April 1. An unusual and interesting part of the program was two duets for organ—Hesse's "Fantasie" and an Andante Religioso of Guilmant—very well played by Ray D. Jones and Mrs. Edward P. Linch. A large chorus of the club members sang several numbers accompanied by harp, violin, 'cello and organ.

Gaul's Passion Music was the Lenten offering at Holy Trinity, sung under the capable direction of Ralph Kinder, organist of the church.

The cantata, "Our Lord Victorious," a new work of Harry Rowe Shelley, was sung at Plymouth Congregational Church, Sherrill, N. Y., Easter Sunday. Miss Zillah L. Holmes is the organist of the church. Miss Holmes played several solo numbers, including Ravanello's "Christus Resurrexit" and Andrews' "March on Easter Themes" and, with Mrs. William Shea at the piano, the Grand Aria of Clifford Demarest.

Charles H. Demorest, A.A.G.O.
Concert Organist
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Organ Department, Chicago Musical College
64 East Van Buren Street, Chicago

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Austin Organs

The recent creations of larger size now in use are the Chattanooga municipal organ of over one hundred stops; the large organ in the new St. James' Church, New York, and a large four-manual contracted for in St. Luke and Epiphany, Philadelphia.

The broadcasting from the famous Austin in the Salt Lake City, Utah, Tabernacle, is soon to be regularly heard.

The instrument in the new Pinehurst, N. C., Church has brought many expressions of hearty approval; and has been heard by the thousands of winter sojourners.

Information in detail furnished to all interested on application.

Austin Organ Company
171 Woodland Street
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ROLLO F. MAITLAND

Concert Organist

"The Organist with a Soul"

The management wish to announce that owing to a contemplated tour in Europe this summer Mr. Maitland will be obliged to cancel all dates after June 15, but a few dates still remain until that time. Write for the dates early and avoid the chance of a disappointment.

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SACRED—MEN'S VOICES

AVERY, STANLEY R.

Guide me, O Thou great Jehovah
Octavo No. 13,845 .15

May be sung unaccompanied, and has real feeling for choral effects in individual entrances and independent part leading. The anthem closes with the well loved tune of "Autumn" beautifully harmonized.

SACRED—MIXED VOICES

BARNES, EDWARD SHIPPEN

I know no life divided, O Lord of life, from Thee
Octavo No. 13,809 .12

Opens with a lyric solo for Baritone which lies easily in the best part of the average voice. This anthem is in stanza form, but the verses are varied in many ways of heightened expressiveness; and the Coda is beautifully treated.

FISHER, WILLIAM ARMS

Let us worship
Octavo No. 13,828 .25

A third anthem, this time for general use, in the novel form for minister and choir, which won for its two precedents

SECULAR—MEN'S VOICES

McCOLLIN, EDWARD G.

The towers of spring
Octavo No. 13,860 .10

A bright and happy number, but sturdy and virile in mood. Easy and natural in the voice-leading, it is a fine selection for the use of glee clubs.

NEVIN, GEORGE B.

At the sepulchre

Octavo No. 13,872 .12

Opens with an effective majestic movement, the voices largely in unison. Dramatic and lyric narrative passages follow, which may be sung solo or full. A triumphant and strongly rhythmed section with Alleluias closes the work, which is easy, moderate in range and of a churchly dignity.

SACRED—MIXED VOICES

BARNES, EDWARD SHIPPEN

I know no life divided, O Lord of life, from Thee
Octavo No. 13,809 .12

sors (for Christmas and Easter) a welcome tribute from those in charge of choral services. Again the music has distinction and a solicitous regard for the text; nor is the book beyond the powers of the average church choir.

NEVIN, GEORGE B.

God will make all things right
(Daylight will come)

Octavo No. 13,864 .12

In this beautiful setting of some inspired verse by Anne Campbell, Mr. Nevin seems to have surpassed himself in writing sincere and melodious church music. It is so effective, yet simple in treatment that nearly every choir can make it sound well. The climax at the close and the preparation for it over four measures of suspense is specially commendable.

SECULAR—MEN'S VOICES

SALTER, SUMNER

Waken, Lords and Ladies gay
Octavo No. 13,843 .20

A long and elaborate treatment of Scott's poem, which is fitted for and deserves the place of principal number on a program. It is "through-composed," has a fairly taxing piano accompaniment, and requires a body of singers who are in good training.

OLIVER DITSON COMPANY, 178-179 Tremont St., Boston, Mass.

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Southern California News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 20.—Warren D. Allen, the distinguished organist of Stanford University, was a visitor during the last month. He was here with the glee club of the university, of which he is the director. The club filled a number of engagements most acceptably and Mr. Allen gave two recitals, one at the Harvard School, where there is a Kimball organ, and the other at Bovard Auditorium, where there is the large Robert-Morton. Mr. Allen is one of the finest recitalists on the coast and he deserved a much larger audience than was present. Even our local organists were conspicuous by their absence. His program included the "Grande Piece Symphonique" of Cesar Franck, which he played in splendid style, and some Bach chorale preludes.

The April meeting of the A. G. O. was held at the Windsor tea rooms April 6, the speaker of the evening being Stanley W. Williams, the southern California manager of the W. W. Kimball Company. Mr. Williams has one of those personalities that "gets over" and even if you don't agree with all he says, you feel sorry for yourself that you don't agree with him.

In connection with the noonday services during Lent at St. Paul's Cathedral, Mr. Fitch, the organist and choir-master, arranged a series of half-hour recitals before the service. This was an innovation for Los Angeles, but seems to have met with much favor, if the attendance is any criterion. Mr. Fitch gave one program a week, the others being by well-known organists of the city and suburbs.

During Lent many cantatas were sung in the local churches. At St. Stephen's, Hollywood, they gave Stainer's "Crucifixion" and Dubois' "Seven Last Words." The Dubois work was also sung at St. Vincent's Church on Good Friday. At St. Paul's Cathedral they sang Mauder's "Olivet to Calvary" and at All Saints', Pasadena, the "Crucifixion." At St. John's they sang

Fletcher's "Passion of Christ," Stainer's "Crucifixion" and Macfarlane's "Message of the Cross." The last-named was repeated on the evening of Good Friday.

Walter F. Skeele, dean of the college of music of the University of Southern California and for over twenty-nine years organist of the First Congregational Church, Los Angeles, has resigned the latter position to become organist of the Ninth Church of Christ, Scientist. The fine new church with its splendid Kimball organ offers one of the best positions in the city and Mr. Skeele is to be congratulated on his appointment.

Twenty-nine years at one church is something of a record for an organist and it is hard to understand how a church will allow a man with such a record to get away from it; however, the Ninth Church is fortunate to obtain so fine a musician and so splendid a gentleman.

Mortimer Wilson, the New York composer, who should be known to organists for his fine organ sonata and book of organ preludes, is in town to do the music for the new Douglas Fairbanks picture "Don Q." Personally I consider his music to be the "Thief of Bagdad" the finest thing of its kind ever attempted. It must have given general satisfaction or he would not be doing the score for the new picture.

At last we in Los Angeles can have organ music with our meals. A Wurlitzer has been installed at Neve's Melody Lane and Arthur G. Shaw plays from 3 to 5, from 6 to 8 and from 10 to 12 p. m. I have tried it twice, but somehow did not hit the right combination. I can enjoy my soup only to string tone and really to appreciate my dessert I crave a little diapason. Each time I was there I got the opposite, with rather alarming results. However, for those with less sensitive innards I am sure it will be a great relief from the everlasting jazz orchestra.

The Great Island Presbyterian Church of Lock Haven, Pa., has received a gift of a three-manual organ from Mrs. Wilson Kistler. The contract for the construction of the instrument has been let to M. P. Möller. Announcement of the gift was made on Easter Sunday.

DePauw University School of Music

announces a Six-Weeks Summer School for Organists June 8 to July 18. Lessons given on a large three-manual Casavant. Practice can be done on electric and tubular-pneumatic two-manual organs, also one unit organ.

VAN DENMAN THOMPSON, F. A. G. O.
Head of Organ Department
DePauw University Greencastle, Indiana



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CONCERT ORGANIST
for Mr. P. S. du PONT (Wilmington)

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Willard M. Clark in "The Springfield Union," March 11, 1925:
SWINNEN, BELGIAN AMERICAN ORGANIST SHOWS ALMOST UNCANNY MASTERY OF ORGAN

Swinnen is one of the greatest organ technicians who has appeared here. His pedal technic was outstanding. His playing masterful, dramatic and solid with strong effects.

The listener was left fairly dazzled by the display of pedal technic which was accomplished so smoothly by the player that one almost forgot its difficulties. Mendelssohn's Sixth Sonata concluded the program in a manner that left no doubt in the minds of the audience that a great artist had been playing for them. It was a fine program magnificently played.

The Scranton Times, Feb. 20, 1925:
The program was well arranged and gave the artist many opportunities to display the rare talent which he possesses.

The New York Herald Tribune, March 5, 1925:
... gave an impression of thorough competence, taste and expressive ability.



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OAK PARK TO HAVE ITS
SIXTH FOUR-MANUAL

SKINNER RECEIVES ORDER

First Methodist Church Will Have
Latest Large Instrument, Designed
by Town's Own Organ Expert,
William H. Shuey.

From the standpoint of the organ, Oak Park, the fashionable western suburb of Chicago, has several distinctions. One is that it will possess, before the passage of another year, six four-manual organs. The census of 1920 gave Oak Park a population of 40,000, which probably has been increased to nearly 50,000. It is a question whether any other city in the United States has as many four-manual organs per thousand of population.

Another distinction of Oak Park is that it possesses a man capable of designing the four-manuals for the town and one of the outstanding organ "fans" of the country in William H. Shuey. The latest four-manual organ under contract for an Oak Park church is to be built by the Skinner Organ Company for the First Methodist. The specifications were drawn up by Mr. Shuey and the instrument is to be installed in the fall. The scheme of stops is as follows:

GREAT DIVISION.

1. Bourdon (Pedal Extension), 16 ft., 17 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Claribel Flute, 8 ft., 73 pipes.
5. Erzähler, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Flute, 4 ft., 73 pipes.
8. *Tromba, 8 ft., 73 pipes.
9. *Clarion, 4 ft., 73 pipes.
- Chimes (from Echo).

*On high pressure in Solo Box.

SWELL DIVISION.

10. Bourdon, 16 ft., 73 pipes.
11. Diapason, 8 ft., 73 pipes.
12. Gedekt, 8 ft., 73 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Vox Celeste, 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Flute Triangular, 4 ft., 73 pipes.
17. Octave, 4 ft., 73 pipes.

18. Fifteenth, 2 ft., 61 pipes.
19. Mixture, 4 ranks (English), 244 pipes.
20. Waldhorn, 16 ft., 73 pipes.
21. Cornopean, 8 ft., 73 pipes.
22. Flügelhorn, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 61 pipes.
24. Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR DIVISION.

25. Diapason, 8 ft., 73 pipes.
26. Concert Flute, 8 ft., 73 pipes.
27. Kleine Erzähler (2 ranks), 8 ft., 14 pipes.
28. Flute, 4 ft., 73 pipes.
29. Piccolo, 2 ft., 61 pipes.
30. Clarinet, 8 ft., 73 pipes.
31. Harp, 8 ft., and Celesta, 4 ft., 61 bars.
- Tremolo.

SOLO DIVISION.

32. Gross Gedekt, 8 ft., 73 pipes.
33. Gamba, 8 ft., 73 pipes.
34. Gamba Celeste, 8 ft., 73 pipes.
35. French Horn, 8 ft., 73 pipes.
36. Tuba Mirabilis, 8 ft., 73 pipes.
- Tremolo.

ECHO DIVISION (Solo Manual).

37. Chimney Flute, 8 ft., 61 pipes.
38. Vox Humana, 8 ft., 61 pipes.
39. Chimes, 25 tubes.
- Tremolo.

PEDAL DIVISION (Augmented).

- Diapason (lower 12 notes resultant 32 ft.).
40. Diapason, 16 ft., 32 pipes.
41. Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (from Swell), 16 ft.
42. Octave, 8 ft., 12 pipes.
43. Gedekt, 8 ft., 12 pipes.
- Still Gedekt (from Swell), 8 ft.
44. Flute, 4 ft., 12 pipes.
45. Trombone, 16 ft., 32 pipes.
46. Waldhorn (from Swell), 16 ft.
- Tromba, 8 ft., 12 pipes.
- Cello (from Solo), 8 ft.
- Chimes (from Echo).

A two-manual and pedal console will be placed in the chapel to operate fourteen stops, with fixed combinations, not moving stopknobs, and having a similar device for locking shutters on the church side of the chamber.

Plans for Schlieder's Courses.

Frederick Schlieder's third annual intensive course will be presented in two master classes—one in New York and the other in Paris—this summer. The one in New York will continue from June 1 to 20 and the one in Paris from July 1 to Aug. 21. Special lectures in New York will be delivered on the evenings of June 1, 8 and 18. There will be two beginners' courses, lyric and contrapuntal, including the practice of given tonal, harmonic and rhythmic vocabulary for the creation

of musical form as applied to the piano and the organ in the lyric and the contrapuntal styles of musical composition, improvisation, and the appreciation of music in general, and an advanced cultural course in the study and practice of the emotional values of harmonic and inharmonic points of melodic creation and expression. This course is designed for pianists, singers, organists and violinists.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1925.

State of Illinois, County of Cook, ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, S. E. Gruenstein, 306 South Wabash avenue.

Editor, same.

Managing Editor, none.

Business managers, none.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent or more of the total amount of stock should be given.)

Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company

as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN.

Sworn to and subscribed before me this 31st day of March, 1925.
(Seal.) WALTER G. HENRY.
(My commission expires Jan. 6, 1927.)

Orchestra Plays Whitehead's Work.

Alfred E. Whitehead's new "rhapsody for orchestra," "Hereward," was played by the Twenty-second Royal Regiment orchestra in the concert hall of the Chateau Frontenac at Quebec April 2, as the feature of an excellent program. Dr. Whitehead came from Montreal to conduct his composition. Captain Charles O'Neill, Mus. D., is the conductor of the orchestra. The audience was large and included many prominent persons.

Service by Hamlin Hunt.

At a vesper musical service on Easter Sunday at Plymouth Church in Minneapolis, Hamlin Hunt, the organist and choirmaster, had an interesting program. The first number was a movement from Moszkowski's Suite, Op. 71, and an "Abandon," by Godard, for two violins and organ. The offertory, for the same ensemble, was Bruch's "Song of Spring." The choir sang Dudley Buck's cantata "Christ the Victor."

Sung by Mackay's Choir.

Bach's "Passion According to St. Matthew" was sung in its entirety by the choir of St. Paul's Cathedral at Detroit April 5 under the direction of Francis Mackay, organist and choirmaster of the cathedral. More than 2,000 persons were in the audience. Critics of the Detroit papers pronounced the performance the best ever given by the choir of St. Paul's.

Charles F. Meagher Lumber Company
DETROIT, MICHIGAN

April 6, 1925.

Hillgreen, Lane & Company,
Alliance, Ohio.

Gentlemen:—

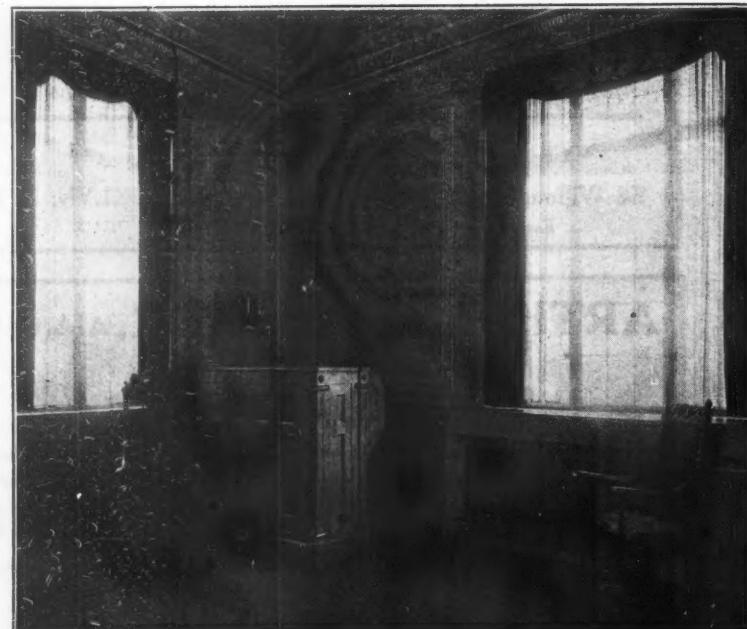
I want to express to you my appreciation of the organ which you recently installed in my residence. It seems to me that in an organ of this type three things are of great importance:—sweetness of tone, easy control of the volume of tone, and freedom from mechanical troubles. All of these things my organ has in a degree greater than I had expected. And another thing that is especially gratifying—the instrument is not simply an organ set in my house, but is one that because of careful consideration of the conditions that exist here, has been built to meet those conditions, and does do so in a most satisfying manner.

The organ is a source of great satisfaction and pleasure both to the player and the listener.

Very sincerely yours,

CHARLES F. MEAGHER

CFM-J



Similar Letters Are Constantly Reaching Us From Other Sources

On Friday evening, May 29th, there will be dedicated in the First Presbyterian Church, Tulsa, Okla., one of our large 4-manual organs, with the noted organist, Ernest Prang Stamm, of St. Louis, at the console. This recital will be broadcast from Station KFRU, known as "the Voice of Oklahoma." We trust many Diapason readers will "listen in" on this recital.

HILLGREEN, LANE & COMPANY, Alliance, Ohio

DEDICATION AT PITTSFIELD

Skinner Three-Manual in First Methodist Church Opened by Zeuch.

A three-manual Skinner organ has been installed in the First Methodist Episcopal Church at Pittsfield, Mass. The dedication of the church edifice and the organ took place Sunday morning, March 22. The opening recital was given March 24 by William E. Zeuch, vice-president of the Skinner Organ Company. Irving D. Bartley is acting as organist of the church.

Following are the specifications of the organ:

GREAT.

1. First Diapason, 8 ft.
2. Second Diapason, 8 ft.
3. Bourdon, 16 ft.
4. Tromba, 8 ft.
5. Octave, 4 ft.
6. Claribel Flute.

SWELL.

7. Aeoline, 8 ft.
8. Gedeckt, 8 ft.
9. Flute, 4 ft.
10. Diapason, 8 ft.
11. Voix Celeste, 8 ft.
12. Salicional, 8 ft.
13. Violina, 4 ft.
14. Bourdon, 16 ft.
15. Flügel Horn, 8 ft.
16. Clarion, 4 ft.
17. Cornopean, 8 ft.
18. Vox Humana, 8 ft.
19. Tremolo.

CHOIR.

19. Dulciana, 8 ft.
20. Concert Flute, 8 ft.
21. Flute, 4 ft.
22. French Horn, 8 ft.
23. Clarinet, 8 ft.
24. Piccolo, 2 ft.
25. Tuba Mirabilis, 8 ft.
26. Chimney Flute, 8 ft.
27. Stentorphone, 8 ft.
28. Chimes.
29. Tremolo.

PEDAL.

29. Bourdon, 16 ft.
30. Echo Bourdon, 16 ft.
31. Still Gedeckt, 8 ft.

32. Diapason, 16 ft.
33. Tromba, 8 ft.
34. Trombone, 16 ft.
35. Gedeckt, 8 ft.
36. Octave, 8 ft.
37. Chimes.

A "Danish music week" will be held at the Royal Opera House at Copenhagen, Denmark, in the beginning of May, under the auspices of a special committee of the best-known men of the Danish musical world. The king and queen of Denmark are the high patrons of this event, and the Danish secretary of state, the secretary of education and the lord mayor of Copenhagen are honorary presidents of the committee. The program will consist exclusively of Danish music, represented by such well known composers as I. P. E. Hartmann, Niels W. Gade, Peter Heise, P. E. Lange-Müller, Carl Nielsen, August Enna, Fini Henriques and Hakon Boerresen.

The handsome new catalogue issued by the Highland Manor Conservatory of Music shows that this department of the select boarding school for girls at Tarrytown, N. Y., has at least three organists on its staff. Winfield Abell, the dean, is instructor in piano and organ. Frederick Schlieder of New York is director of instruction in melodic and harmonic creation, and Miss Edith M. Yates, A. A. G. O., a postgraduate of the Guilmant Organ School, is a teacher of piano.

Haydn's "Creation" was sung by the choir of the Brick Church in New York under the direction of Clarence Dickinson on Sunday afternoon, April 26, with Inez Barbour, Rose Bryant, Charles Stratton and Frank Croxton as soloists.

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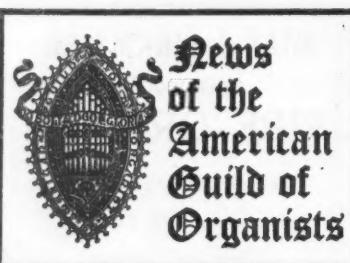
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The annual founders' dinner was held at the Cafe Boulevard, on West Forty-first street, on the evening of April 21. Thirty-three organists of the metropolitan district gathered for the occasion, including five of the founders—Messrs. Sealy, Baldwin, Wright, Woodman and Dickinson. Warden Sealy addressed the members on the plans for the approaching convention, and the part to be played by headquarters, urging everyone to make every effort to attend. Dr. Baldwin spoke on the theory section of the annual examinations and emphasized counterpoint as a means to an end, rather than the end itself. He spoke disparagingly of the teaching of music, especially theory, in the public schools, saying experience has shown him that almost invariably students forget practically everything learned about music in school.

Mr. Wright, chairman of the examination committee, made a few remarks, especially on the matter of cultivating the "inner" ear. Other speakers were Dr. Dickinson and Mr. Elmer.

Examination Committee.

Candidates for the associateship are notified that a slight change has been made in the wording of instructions related to fugue subjects, answers and counter-subjects. The new instructions will read: "Give a correct answer to each of these fugue subjects, and a counter-subject to each answer in double counterpoint at the octave or fifteenth. Join the counter-subject to

the subject so as to make the whole continuous in the style of a two-part exposition."

Wisconsin Chapter.

A very interesting and instructive program was given by the Sisters of St. Joseph's Convent, Layton boulevard, Milwaukee, for the Wisconsin chapter in their chapel Sunday, April 19, and it was well attended by Milwaukee organists and guests. The program was an illustration of the three kinds of sacred music used in the Catholic Church—plain or Gregorian chant, classic polyphony and modern music, free from secularity.

The music was beautifully rendered by a large chorus directed by Sister Cherubim. Sister Clarissima at the organ played as solo numbers: Fugghetta on "Deo Gratias," Diebold; Fugghetta on "Alleluia," Hoff; Prelude in D minor, Piel; Toccata, Zoller; Fantasia, Stehle; Postlude in C minor, Wiltberger.

New England Chapter.

Accepting the official invitation of the Estey Organ Company, the second social evening of the season was enjoyed by about fifty members and guests at the organ studio in the Park Square building on the evening of March 30. The musical entertainment consisted of several selections on the two-manual organ, played by Miss Alma F. Campbell, Mrs. R. W. Sprague and Alfred T. Luard. Mrs. William Arms Fisher, executive chairman of music week celebration, addressed the gathering on the various features that might be expected this season.

Indiana Chapter.

A meeting was held April 19 at 2 p. m. at the First Evangelical Church, Indianapolis. The chapter plans to take part in music week, May 3 to 10. The report of the nominating committee was accepted.

Miss Jeanette I. Vaughan, organist, assisted by Mrs. Frank J. Billeter, soprano, gave the following program: Overture to Occasional Oratorio, Han-

del; Moonlight Serenade, G. B. Nevin; "Easter Morning," H. L. Baumgartner; "Alleluia! He Is Risen," Neidlinger (Mrs. Billeter); Melody in A flat, Dawes; Madrigal in D flat, Lemaire; Concert Overture in C minor, Hollins.

by special request. Mr. Evans this time had the assistance of a mixed choir of sixteen voices, the church organ and a Victrola. The chapter invited all the city pastors, choir directors and singers and the church was made attractive with palms and cut flowers.

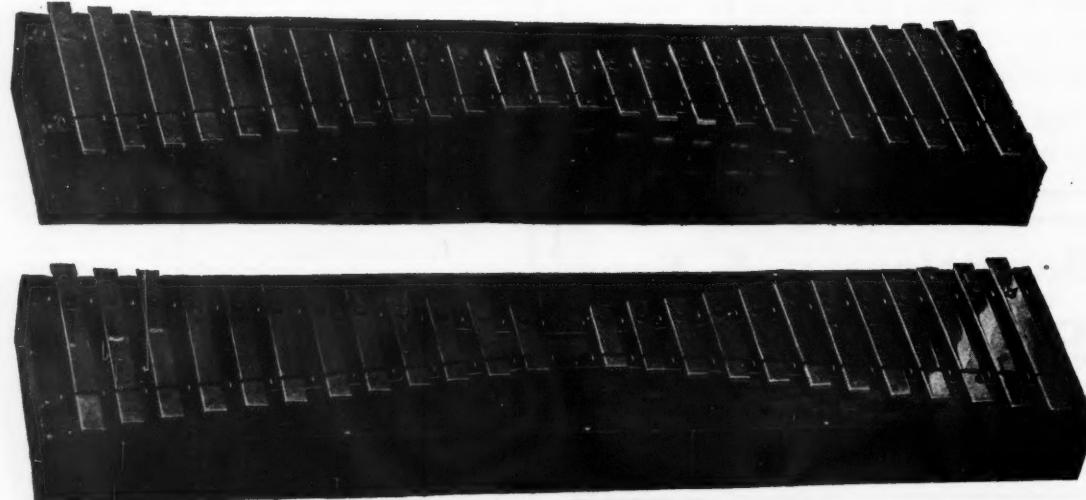
Illinois Chapter.

Under the direction of Mrs. Wilhelm Middelschulte a service was held on the afternoon of April 26 at the First Presbyterian Church of Evanston, of which she is the organist and director of music. The A Cappella Choir of Northwestern University, directed by Dean Peter C. Lutkin, contributed the choral numbers and sang in its faultless style three groups—one of Christmas carols, the second of ancient Latin motets and the third of modern English motets. Mrs. Middelschulte opened the service with the Liszt Prelude and Fugue on the name Bach, which she played with style and authority. The organ soloists were Raymond Allyn Smith of the Winnetka Congregational Church, who gave a fine interpretation of the Rheinberger Phantasie, Op. 161, and of Reger's "Benedictus," and Miss Cordeila Schellinger, who played a Capriccio by Rogers and two movements of Guilman's Third Sonata.

Paul H. Forster of New York has been engaged for a year as organist of the Empire Theater at Syracuse, N. Y., and entered upon his new duties on Easter Sunday. Mr. Forster presides over a large new organ built by Marr & Colton of Warsaw, N. Y. The console is placed on an elevator and organ solos and specialties will be a feature of the theater programs.

Eugene M. Devereaux, organist of the Church of the Messiah at Rhinebeck, N. Y., has accepted the position of organist and choirmaster at St. John's Episcopal Church, Wilmington, Del., and has begun his work in his new field. He succeeds George Henry Day, who has accepted a position at Rochester, N. Y., as noted in The Diapason.

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Organ Album of Pieces by Alexander Guilmant, edited by William C. Carl, published by Schott & Co., London.

Guilmant was one of those composers who enjoy great popularity during their lifetime and then fall into a period of unmerited neglect. In this respect he resembles Mendelssohn, and there are other similarities. The two composers have much in common, and their music is, most of it, to be placed in the same category. There is a polished elegance of expression, a serene and lofty dignity of conception and a forceful but never boisterous manner in much of Guilmant's music that is distinctly Mendelssohnian, and we use the word with a complimentary connotation, and not, as is sometimes the case, with a derogatory inflection. After all, Mendelssohn was one of the great masters and much of the commonplaceness of his music in the present day is to be charged up against his multitude of imitators, rather than to the master himself. It should never be forgotten that Mendelssohn is always the greatest of the Mendelssohnian composers. Which reminds us of the story of Von Bülow, who said in regard to a certain symphony which he had heard for the first time: "It sounded so much like Mendelssohn I thought it must be Gade, but it was Sterndale-Bennett."

In the present day Guilmant, like Mendelssohn, suffers in the eyes and ears of many musicians by being too polite, too gracious. Our modern ears demand more paprika, more stridency. And yet I wonder if the smoothly-polished Guilmantian phrases are not more acceptable to our auditors than much of the highly-seasoned French music which organists offer them. Our recital and church programs are too faddish in most cases. A little forceful propaganda among certain organists is sufficient to "put over" a composition or a composer, who straightway appears on every program from Miami to Seattle, while much excellent music remains unheard because it isn't "a la mode."

Guilmant's music is not as carefully built up as Widor's, nor as elaborately pretentious, but in thematic invention and in feeling he is certainly Widor's superior. As to Vierne, to my way of thinking his constant repetition of certain formulas and figures becomes very tiresome, and his musical ideas are not always interesting. I make bold to suggest that our audiences might be grateful for a little Guilmant now and then. Guilmant himself once characterized Merkel as "tres mauvais Mendelssohn;" by the same token, Guilmant may be called "tres bon Mendelssohn."

Some of the fifteen pieces in this third volume of his selected works published by Schott are familiar to American organists, and some are not. There are the "Noel Alsacien," much played here in former years; the Nuptial March in E major (which Dr. Carl described as "played at the wedding ceremony of His Majesty, King George V."); the popular Caprice in B flat (than which there is little better for displaying the soft stops of an organ and the crisp staccato of the organist), and the Prayer and Cradle Song, probably the most popular of Guilmant's compositions. His eight sonatas are represented by the Preludio from the Third and the Larghetto from the Second. The other compositions included in the volume range with great variety from the brilliant "Nuptial Postlude" to several of those gentle meditations in the writing of which Guilmant was in his day peerless.

Our hearty recommendation of this volume to fellow organists is based on (1) our own personal liking for most of the music in it, and (2) its great practical value to the organist who

has to please other people as well as himself.

Cathedral Echoes, by John Winter Thompson; published by William E. Ashmall & Co., Arlington, N. J.

The desire of the publisher to get these sixteen pieces into one not-too-large volume has resulted in a slight crowding of the musical page, which puts the music itself at a little disadvantage. But the reader will find much to interest him. Mr. Thompson writes in a thoroughly organicistic style, and handles his material with a real appreciation of what the organ is capable of doing. None of the pieces is very elaborate and most of them are quite short. The variety of mood is indicated by the titles, including "Marche Pontificale," "A Song of Rest," "Meditation," "Prayer," "Aspiration," "Canzonetta," "Evening Benediction," "Grand Chorus," etc. Most of the pieces are obviously designed for church use, and most of them seem to me to be especially well suited to the needs of the organist with a comparatively small instrument.

March from Nutcracker Suite, Tschaikowsky; transcribed by Edwin Arthur Kraft.

This is the fourth number of Tschaikowsky's orchestral suite, three other of the movements having been reviewed last month. The March is sprightly and entertaining and demands the same virtuosity on the part of the executant as the other numbers.

Elegy, by Walter F. Starbuck; published by C. W. Thompson & Co., Boston.

Mr. Starbuck has written an interesting piece which calls for effective solo reeds, as throughout nearly all of its length the right hand is playing a melody which requires French horn, oboe, clarinet or English horn, with possibly a little tonal variety from flute and *voix céleste*. The rhythm is unusual, the time signature being seven-eight, six-eight. The six-eight measure alternates with the seven-eight, although this pattern is not followed strictly throughout. The music is interesting and full of sincere feeling, and with good tonal resources should be very effective.

Two Mood Pictures for Organ, by Frank Howard Warner; published by G. Schirmer, New York.

Mr. Warner's moods are admirably contrasted, one being an "Elegy" and the other "Exaltation." The Elegy is in five-four rhythm and is a plaintive melody in F minor, with a prelude and a coda. "Exaltation" is in three-four rhythm and is appropriately dashing and exultant, with a contrasting middle section in quieter mood. The composer leans away from the trite and commonplace and the music exhibits a forceful individuality.

"Crucifixion" at Fort Lee, N. J.

The opening of holy week on the Palisades of the Hudson opposite New York City was fittingly marked on Palm Sunday evening when Stainer's "Crucifixion" was sung at the historic Church of the Good Shepherd, Fort Lee, N. J., by the visiting choir from Trinity Church, Grantwood, under the direction of John W. Zabriskie, with William S. B. Dana at the organ. The choir was assisted by Henry Ormonte, baritone, and Helmuth Gaess, tenor. The rendition was an exceptionally devout one throughout. The service was conducted by the Rev. Douglas H. Loweth, rector of the church, assisted by the Rev. Dr. Floyd S. Leach, rector of Trinity Church.

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The Chicago offices of the Spencer Turbine Company, of Hartford, Conn., are being moved on May 1 from 64 East Van Buren street to 53 West Jackson boulevard. This central location will be convenient for the patrons of the company and will provide larger quarters for J. M. Peard, in charge of the Chicago branch, and his staff. The Spencer Company has had a busy season, especially in this territory, owing to the large demand for its organ blowers.



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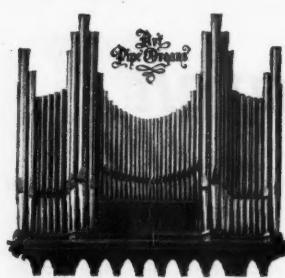
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407-409 West 42nd Street
New York City

Established 1859



The Wangerin Art Pipe Organ

Just Recently Installed by Us in
UNIVERSITY OF DAYTON, DAYTON, OHIO
Brought Us the Following Letter:

Dear Mr. Wangerin:—

The Treasurer of the University of Dayton has directed me to send you the enclosed check to complete payment on the organ recently installed here.

In this connection, we feel it a duty to tell you that the organist called in to pass finally on the instrument, gave it unqualified endorsement. He said that this is the finest church organ he ever played on and that it would cause him great pleasure to bring along an armful of organ music and spend a day with the organ. I believe that this all-embracing statement will convey to you the fact that we consider ourselves fortunate to have a Wangerin Organ built for us under the whole-hearted and scientific direction of your valued Mr. Phillip Wirsching. We expect to have a formal opening of the organ in the near future. In conclusion, we wish you to be free to refer to us any time for endorsement and we give you a standing invitation to send prospects to our organ for inspection whenever you thus feel inclined.

Wishing you every good and thanking you for your interest in our new organ, I am, in the name of the Committee and of the University,

Yours very sincerely,

[DR.] WM. J. WOHLLEBEN,
Hd. Dept. of Chemistry.



WANGERIN ORGAN COMPANY
110-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.



THE illustration is of our wood pipe making department. The pipes are made from finest selected pine, thoroughly seasoned, specially treated to successfully withstand atmospheric and climatic extremes. In the gradation of our pipes we employ a system of scales and gauges embodying the cumulative knowledge and experience of ninety-seven years spent in this work. These priceless gauges are largely responsible for the superb tonal quality so characteristic of our organs.

HOOK & HASTINGS COMPANY

Main Office and Works, Kendal Green, Mass.

